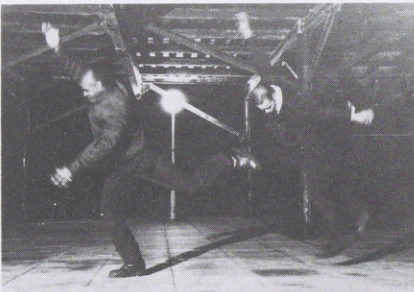


Queer City Cinema

Lesbian and gay film and video coming (out) to a theatre near you...
Guest curator Gary Varro, organized by Dunlop Art Gallery

April 15 & 16 Gender/Race



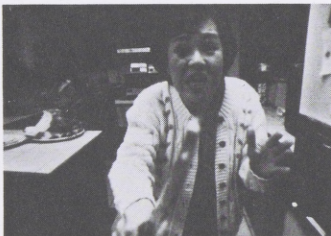
still from *Wank Stallions*, Alison Murray,
United Kingdom, video, 1993

Regina Public Library Film Theatre. All screenings begin at 7:30 pm.
Admission is free.

Queer City Cinema addresses the frequently overlooked diversity within 'queer culture'. Recognising that identity is fluid and often multiple, guest curator Gary Varro invites a re-think of 'cohesive' identities and identifications. *Queer City Cinema* will examine what it means to be lesbian, gay, bi-sexual and transgendered – opening a dialogue intended as a starting point to understand 'queer culture'.

The program begins on April 15 and continues for four weeks. The programs have been organized into loosely defined themes: Gender/Race; Home/Family; Desire/Sexuality; and Memory/History. Monday night screenings consist of short films and video; Tuesday night programs are feature length.

April 22 & 23 Home/Family

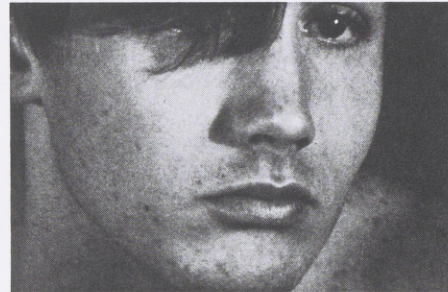


still from *Leftovers*, Janine Fung,
Canada, Film, 1994

Watch for further details in March!

Presented with the financial assistance of The Canada Council and the Saskatchewan Arts Board.

April 29 & 30 Desire/Sexuality



still from *Black Sheep Boy*,
Michael Wallin, USA, film, 1995

May 6 & 7 Memory/History



still from *Memento Mori*, Jim Hubbard, USA, film, 1995

falling from afar

Lecture by Patrick Traer
11 January Thursday 8:00 pm
Central Gallery

Saskatoon artist Patrick Traer will discuss
his work currently installed on the north
facing exterior of the Library.

falling from afar continues to Spring 1996

This exhibition has been funded by the
Saskatchewan Arts Board and The Canada
Council's Programming Assistance to Public
Art Museums and Galleries.

Glen Elm Gallery

The Dunlop Art Gallery will change the nature
of its involvement at the Glen Elm Branch
Gallery in January 1996.

Instead of regularly scheduled exhibitions, the
Gallery will organize occasional site-specific
projects and installations, in collaboration with
the Glen Elm Library staff and with the
community. The Gallery's goal is to present
work with which the local community can be
engaged, challenged or stimulated.

A plan to engage a local artist to work on a
'finale' installation for the Glen Elm Branch
Gallery is in the planning stages.

The gallery space will now be used for
children's programming.

Touring Exhibitions

Meditations on Place:
Photographs by Patrick Close

Grand Coteau Heritage and
Cultural Centre Inc.
Shaunavon, Saskatchewan

January 24 to February 28, 1996

The Little Gallery
Prince Albert Arts Centre

April 1 to May 7, 1996

CENTRAL LIBRARY

2311 – 12th Avenue
Hours: Monday through Thursday 9:30 am – 9:00 pm
Friday 9:30 am – 6:00 pm
Saturday 9:30 am – 5:00 pm
Sunday 1:30 – 5:00 pm, Closed statutory holidays

Ann Harbuz

Organized by Dunlop Art Gallery
continues until January 14, 1996

falling from afar

Organized by Dunlop Art Gallery
continues until Spring 1996

Contingent

Elspeth Pratt/Martha Townsend/Eva Hesse
Organized by the Art Gallery at Mount
Saint Vincent University
January 20 – February 29, 1996

Reva Stone

Interstitial Spaces
Organized by Dunlop Art Gallery
March 9 – April 28, 1996

SHERWOOD VILLAGE BRANCH GALLERY

6121 Rochdale Boulevard
Hours: Monday 1:00 – 6:00 pm
Tuesday 10:00 am – 6:00 pm
Wednesday 1:00 – 9:00 pm
Thursday 10:00 am – 9:00 pm
Friday 1:00 – 6:00 pm, Saturday 10:00 am – 5:00 pm
Sunday 1:30 – 5:00 pm, Closed statutory holidays

Dissonance

Organized by Dunlop Art Gallery
November 11, 1995 – January 7, 1996

Fabrications

Organized by Toronto Photographers Workshop
January 13 – February 25, 1996

*Voyage into the Interior: Extending the
Painted Image, Antoinette Herivel*

Organized by Dunlop Art Gallery
February 29 – April 21, 1996

Chuck Crate

Organized by Dunlop Art Gallery
April 25 to June 16, 1996

GLEN ELM BRANCH GALLERY

1601 Dewdney Avenue East
Hours: Tuesday 10:00 am – 9:00 pm
Wednesday 1:00 – 9:00 pm
Thursday 10:00 am – 6:00 pm
Friday 1:00 – 6:00 pm, Saturday 10:00 am – 5:00 pm
Sunday 1:30 – 5:00 pm, Closed Mondays and statutory
holidays

Poetic Camouflage: The Nature Paintings of Wee Lee

Organized by Dunlop Art Gallery
November 11, 1995 – January 7, 1996



Reva Stone
computer-generated still from *Interstitial Spaces* 1996

JANUARY – FEBRUARY – MARCH – APRIL 96

At the Dunlop

REVA STONE
INTERSTITIAL SPACES

March 9 – April 28, 1996

dunlop art gallery

REGINA PUBLIC LIBRARY

The Dunlop Art Gallery is a department of the
Regina Public Library with three gallery
locations. Gallery offices are in the Central
Library at 2311 – 12th Avenue, 777-6040. Art
rental service operates from this central
office.

The Gallery and the Library Board gratefully
acknowledge the assistance of the
Saskatchewan Arts Board, The Canada
Council, Saskatchewan Lotteries and the
Department of Municipal Government.

Helen Marzolf, Director/Curator, 777-6045
Vera Lemecha, Curator, 777-6044
Belinda New, Film Theatre Coordinator, 777-6014
Joyce Clark, Curatorial Assistant, 777-6042
Darcy Zink, Preparator, 777-6043
Bev Antal, Secretary, 777-6040

FREE ADMISSION

The Dunlop Art Gallery is wheelchair accessible.

Central Library Gallery



Elspeth Pratt
Scar 1995 (detail)
Photo: R. Max Tremblay

Contingent: Elspeth Pratt/
Martha Townsend/Eva Hesse

Organized by Art Gallery at Mount Saint Vincent University

Contingent is titled after a work by Eva Hesse (1936 - 1970), the internationally renowned New York artist. The exhibition consists of small works by Eva Hesse from the period 1966 to 1969 and recent sculpture by Elspeth Pratt (Vancouver) and Martha Townsend (Brooklyn).

Roughly a generation separates Hesse's later work from the production of Pratt and Townsend. The latter suggests that artists continue to rethink and re-use post-minimal idioms via subsequent developments in feminist critical theory and art practice.

Contingent highlights sculptural strategies that tend toward representation and reference, proposing a poetics of bodies that is witty and ambivalent, ephemeral and absurd.

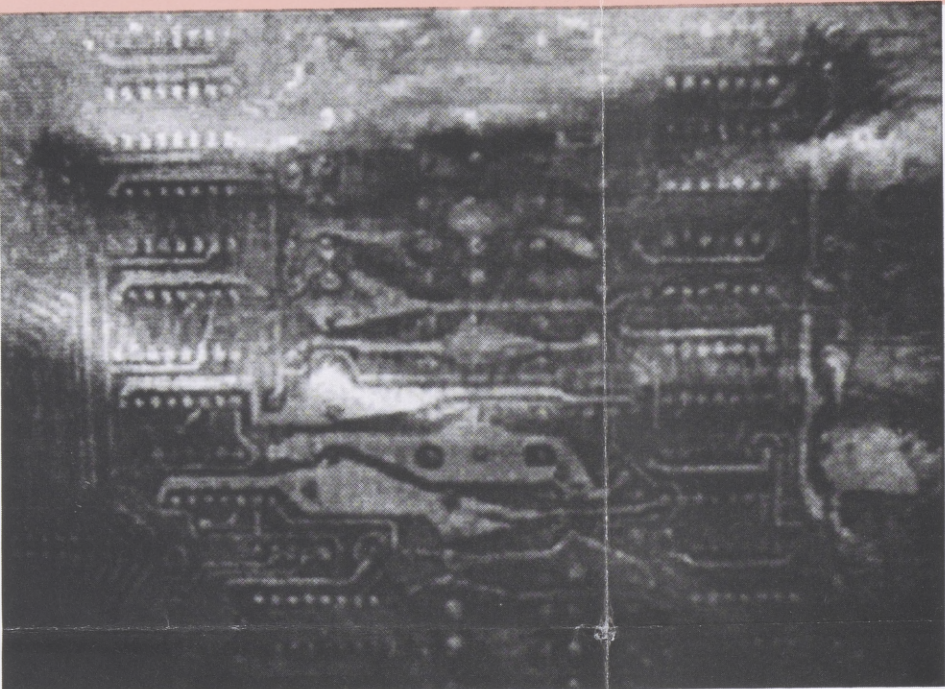
The exhibition provides a rare opportunity to view works by Eva Hesse in Canada; the first since an exhibition curated by Lucy Lippard at the Vancouver Art Gallery in 1977.

Contingent is toured with the financial assistance of The Canada Council and the Department of Canadian Heritage.

● January 20 - February 29, 1996

■ Opening Reception and Lecture by exhibition curator Ingrid Jenkner
19 January Friday 8:00 pm, Public Meeting Room

■ Artist Talk by Elspeth Pratt
20 January Saturday 2:00 pm
Central Gallery



computer-generated still from *Interstitial Spaces* 1996

Reva Stone: Interstitial Spaces

Organized by Dunlop Art Gallery

Winnipeg artist Reva Stone explores issues surrounding technology and the social in this computer-interactive installation, *Interstitial Spaces*. In this installation, Stone speaks to how we unwittingly assist in the development of our own increasingly technologized bodies. Biotechnology, genetic engineering, reproductive technologies, computer-generated virtual worlds, and surgical transformation are all leading to new life forms and new communication channels. Cyberspace treats the body as something that can be left behind, once consciousness itself enters the net (the Internet: the global electronic network), but it is still within our bodies that we live out our lives. Stone focuses on the reconfiguration of the body and concept of self that attends the development of these new social loci – the site of the technosocial. In speaking to these issues, she also makes a space for our bodies as fluid, adaptable and relentlessly human.

Stone's solo exhibitions include: "no one ... in conversation", 1994, a collaboration with Richard Dyck, Ace Art, Winnipeg; *Legacy*, 1993, Winnipeg Art Gallery; *Constructed Images*, 1988, Saw Gallery, Ottawa, A.K.A., Saskatoon, Plug-In Gallery, Winnipeg; and group exhibitions include: *Fractured Spaces*, 1995, Winnipeg Art Gallery; and *Screens*, 1992, Nickel Arts Museum, Calgary.

Presented with the financial assistance of The Canada Council Exhibition Assistance and Visiting Artists Programs.

Investigating Interactivity

9 March Saturday

Come and spend a day with Winnipeg artist Reva Stone investigating the critical context and some methodologies for producing interactive art works. Combining both discussion and hands-on components, using the Mac computer and Macro Media Director software, the workshop will provide a forum for looking at the possibilities and limitations of the new interactive technology.

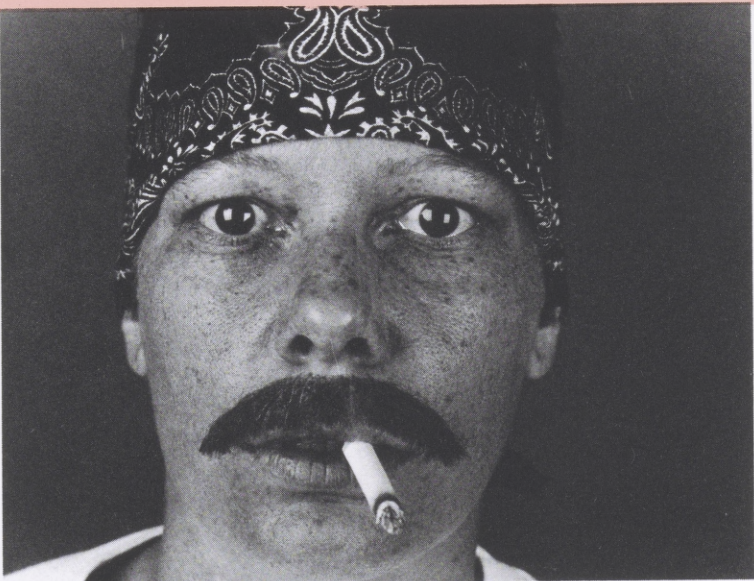
Admission is free but registration is limited, so pre-registration is required. Please contact the Dunlop Art Gallery at 777-6040 for an information package.

● March 9 - April 28, 1996

■ Opening Reception and Artist's Talk by Reva Stone
8 March Friday 8:00 pm
Central Gallery

■ Workshop – Investigating Interactivity
9 March Saturday

Branch Gallery



Catherine Opie
Chief, from the *Being and Having* series 1991
Photo: Courtesy of Regen Projects, Los Angeles

Fabrications: Hamish Buchanan, Catherine Opie and David Rasmus

Organized by the Toronto Photographers Workshop

Fabrications: Hamish Buchanan, Catherine Opie and David Rasmus investigates gender identity as a performative construct – a fabrication – rather than within biological or natural limitations.

Each of these artists have created photographs that use the conventions of drag and camp to investigate survival within the systems of gender hierarchy and heterosexuality. The artists confront the binary gender categories that support these systems and the belief that the systems are historically natural and inevitable.

The photographs use drag, camp, masquerade, impersonation and cross-dressing as a challenge to destabilize the distinctions between male and female, the natural and the artificial, the depth and the surface and the inner and the outer. By doing so, this work loosens the boundaries of gender distinction.

Hamish Buchanan is a Toronto artist and writer. Catherine Opie is a Los Angeles based artist. David Rasmus is a Toronto photographer.

● Sherwood Village Branch Gallery
January 13 – February 25, 1996

■ Opening Reception and Lecture by exhibition curator Kim Fullerton
3 February Saturday 2:00 pm
Sherwood Village Branch Gallery



Detail of *Voyage into the Interior: Extending the Painted Image*
Photo: Don Hall

Voyage into the Interior: Extending the Painted Image

Organized by Dunlop Art Gallery

Antoinette Herivel's autobiographical installation explores the concept of self-portraiture that goes beyond a physical likeness. As a painter whose past work has focussed mainly on narrative painting, Herivel explores an understanding of this media beyond the traditional support of canvas.

This exhibition deals with the function of life memory through fiction and narrative – utilizing painted objects of furniture to create more than a mere literal statement or collection of memorabilia. The installation presents the concept of person from a traditional point of view – portrayed throughout art history – as that of 'body', 'mind' and 'soul'. In keeping with this triptych motif, Herivel constructed and assembled pieces of furniture she had found, as well as a commissioned piece by Regina artist Brian Gladwell. For Herivel, the furniture describes the confines of female domestic space, as objects and furnishings often define our understanding of identity.

Antoinette Herivel was born in Britain and educated at the University of London and the University of Regina. She resides in Regina.

Presented with the financial assistance of the Saskatchewan Arts Board.

● Sherwood Village Branch Gallery
February 29 to April 21, 1996

■ Opening Reception and Artist's Talk by Antoinette Herivel
2 March Saturday 2:00 pm
Sherwood Village Branch Gallery



Untitled n.d.
collage on paper
Collection of Regina Public Library
Photo: Larry Raynard

Chuck Crate

Curated by Grant McConnell, organized by Dunlop Art Gallery

Saskatchewan artist Chuck Crate (1915-1992) created art work of psychological intensity. He appropriated the collage strategies and techniques of the surrealists to investigate his wide personal interests – spiritualism, indigenous cultures, labour politics and political satire. A special obsession with the youth culture of the 1960s and 1970s inspired his work as much as twentieth century art. In 1988, Crate wrote:

"I have seldom been interested in doing what the camera can do better...I try to picture the human predicament in all its nuances – life's dilemmas, problems, purposes, defeats, ecstasies and triumphs; the surfaces and subsurfaces of the world we didn't make; the humour, the love and the grim realities of being. And often my own subconscious guides."

Using images from magazines, reproductions from art postcards and many other sources, Chuck Crate pieced together a body of work that questioned local and North American history and media.

Presented with the financial assistance of the Saskatchewan Arts Board.

● Sherwood Village Branch
April 25 to June 16, 1996

■ Opening Reception with an introduction by guest curator Grant McConnell
27 April Saturday 2:00 pm
Sherwood Village Branch Gallery

MAY 3-24, 1996

MELVILLE



LE SAMOURAI

FRIDAY/MAY 3 3A/3B - 7:00/9:30 PM

SATURDAY/MAY 4 4A/4B - 7:00/9:30 PM

1967, 109 min. Melville's incredible homage to American noir stars Alain Delon as über-cool assassin Jeff Costello, roaming the nasty streets of Paris looking for the slugs who betrayed him. PULP FICTION, HEAT, THE KILLER — this is where neo-noir truly begins, in the film's steely, artificial blues and grays, in the alien beauty of Delon's hitman. Originally released here in a poorly-dubbed version as THE GODSON in 1972 (apparently in a misguided attempt to cash in on THE GODFATHER's success), LE SAMOURAI has finally been restored to its full length with subtitles. "The impossibility of love, of friendship, of communication, of self-respect, of life itself — all the themes from Melville's work are gathered up in one tight ball in LE SAMOURAI" — Tom Milne, Cinema: A Critical Dictionary.

1
WEEKEND
ONLY!PAID
WITH
A BULLET
the films of
JEAN-PIERRE
MELVILLE

Presented in association with
the French Ministry of Foreign Affairs and French Cultural Services

"What is friendship? It's telephoning a friend at night
to say, 'Be a pal, get your gun and come over quickly' —
and hearing the reply, 'O.K., be right there.'"

Series Compiled by Dennis Bartok.

— Melville

Prints Courtesy Of:
French Ministry of Foreign Affairs; Société; Teledis; Artificial Eye Film Company; Lumiere Films Inc.;
Columbia Pictures Repertory; Interama; Pathé Television; UGC D.A. International; Bob DePietro;
David Grossman; MGM/UA; Turner Entertainment.

Special Thanks To: Laurent Daniélou/French Consulate - Los Angeles.

FRIDAY/MAY 10 10A - 7:00 PM

LE SILENCE DE LA MER

(THE SILENCE OF THE SEA), 1947, 86 min. With Howard Vernon, Nicole Stéphane. Adapted from the novel by Vercors (without the author's permission), Melville's debut feature is a virtual monologue delivered by a music-loving German officer stationed with a resentful Frenchman and his niece. Melville transformed a basically "anti-cinematographic story" into a transcendent, nearly abstract marriage of image and sound — years later, when Melville was accused of being "Bressonian", he replied, "I'm sorry, but it's Bresson who has always been Melvillian."

Plus, **U.S. PREMIERE**

"JEAN-PIERRE MELVILLE:
PORTRAIT IN 9 POSES"

52 min. Dir. André Labarthe. Shot for French television, this fascinating profile catches Melville in Stetson and sunglasses — discussing his battles with Cocteau, touring his fire-ravaged studio.

10B - 9:45 PM

BOB LE FLAMBEUR

(BOB THE GAMBLER), 1955, 97 min. With Roger Duchesne, Isabelle Corey. Inspired by THE ASPHALT JUNGLE, Melville's most renowned film is less a true noir than (in Melville's words) "a comedy of manners": a romantic meditation on Montmartre, faithless women, old pros, casinos waiting to be knocked over. Suffused with an overwhelming sense of nostalgia, BOB was "a letter to a Paris which no longer existed."

SATURDAY/MAY 11 11A - 7:00 PM

LES ENFANTS TERRIBLES

(THE STRANGE ONES), 1949, 107 min. Written by Cocteau during a cure for opium addiction, LES ENFANTS TERRIBLES chronicles the destructive, obsessive passions between an adolescent brother and sister (Edouard Dhermitte and Nicole Stéphane.) Melville's film perfectly captures the novel's dark mood (he used Cocteau's voice-over, and even his heartbeat for sound effects).



11B - 9:30 PM

LE DEUXIÈME SOUFFLE

(SECOND BREATH), 1966, 150 min. An aging hood (Lino Ventura) breaks out of jail and organizes a new gang, determined to prove he still has the juice. Melville's brutal, crackling noir contrasts Ventura's "old-world craftsmanship" against the younger generation of Nouvelle Vague crooks. "Established Melville's reputation as a brilliant refurbisher of the immemorial imagery of the genre — gleaming night streets, gunmen prowling in deserted stairways." — Tom Milne.

FRIDAY/MAY 17 17A - 7:00 PM

LE DOULOS

(THE FINGERMAN), 1962, 108 min. Melville met Jean-Paul Belmondo during a brief cameo in BREATHLESS — here, he gives Belmondo one of his best roles as a two-faced informer caught between the police and his "old pal" (doom-faced Serge Reggiani.) "The only way I have found to avoid being betrayed is to live alone" — Melville.



17B - 9:30 PM

New 35 mm. Print!

L'ARMÉE DES OMBRES

(ARMY OF SHADOWS), 1969, 140 min. With Lino Ventura, Simone Signoret, Paul Meurisse. Arguably Melville's most personal film (he fought in the French underground during WWII), L'ARMÉE's shattering portrait of the early days of the Resistance is an eerie companion to the director's more famous noirs. The themes are all there: betrayal, the loss of honor, the mechanics of brutality. "A nostalgic pilgrimage back to a certain period which profoundly marked my generation." — Melville.

SATURDAY/MAY 18 18A - 7:00 PM

L.A. PREMIERE

DEUX HOMMES
DANS MANHATTAN

(TWO MEN IN MANHATTAN), 1958, 82 min. Melville followed up BOB LE FLAMBEUR with this rarely-seen story of two journalists (one played by Melville himself) who follow the trail of a missing diplomat to "a sleazy, neon-lit New York of call-girls, nightclubs, lesbians and recording studios."

Note: The print is in French without subtitles — some English dialogue in film, and we'll provide a synopsis to follow the action.

Plus,
"JEAN-PIERRE MELVILLE:
PORTRAIT IN 9 POSES"
52 min. [See Fri. 5/10 for description.]

18B - 9:45 PM

LE CERCLE ROUGE

(THE RED CIRCLE), 1970, 130 min. Melville paired Alain Delon, Yves Montand and Gian Maria Volonté for this chilling, introspective study of a trio of thieves who knock over a supposedly impregnable jewelry store. Described by Melville as "a sort of digest of all the thriller-type films I've made previously," LE CERCLE ROUGE features typically stunning photography by longtime collaborator Henri Decae.

FRIDAY/MAY 24 24A - 7:00 PM

LÉON MORIN PRÊTRE

(LEON MORIN PRIEST), 1961, 118 min. Belmondo stars as a young priest who enters into a complex, erotically-charged relationship with a doubting widow (Emmanuelle Riva, from HIROSHIMA MON AMOUR). Set during the German occupation of France, LEON MORIN marked a return for Melville to the austere style and penetrating intensity of LE SILENCE DE LA MER.

24B - 9:30 PM

UN FLIC

(DIRTY MONEY aka A COP), 1972, 100 min. Casting heaven: Catherine Deneuve is at her ravishing best as a mistress caught between two opposing lovers — Alain Delon's moody vice-cop and Richard Crenna's methodical crook. Melville's last film, UN FLIC is a hypnotic summation of the director's world: seedy clubs, rain-slicked streets, one more heist to pull...



A Special Sneak Preview & Party

FRIDAY/APRIL 26 26A 8:00 PM

THE BLOODY CHILD (1996, USA, 85 min.)
A New Feature by Nina Menkes (THE GREAT SADNESS OF ZOHARA, MAGDALENA VIRAGA, QUEEN OF DIAMONDS). Don't miss the first public screening since its premiere at the 1996 Sundance Film Festival! All tickets \$7 / Call 213.466.3456, ext. 116 for details.

THURSDAY/MAY 9 9A - 7:00 PM

VINTAGE - Families of Value

(1995, USA 72 min.) Sexuality is a point of departure in director Thomas Allen Harris' experimental documentary that examines the psychic space of the family through the eyes of three sets of gay and lesbian African American siblings — including the filmmaker and his younger brother. Over five years Harris placed a video camera in the hands of seven siblings who recorded each other's intimate views on issues such as parenting, homophobia, HIV/AIDS, abuse and love. "Smell of Burning Ants" (1994, 21 min.) Jay Rosenblatt directs this abstract examination of machismo and the socialization of boys. **Director Thomas Allen Harris to appear for discussion following screening.**

9B - 9:15 PM

Gay & Lesbian
SHORTS

"Cheap Flight" (1995, 5 min.) In this curious, bi-sexual "morning after" scenario, two guys and a girl go for the bagels. Directed by Kevin Duffy.

"Black Sheep Boy" (1995, 37 min.) Compared to experimental classics like Jean Genet's UN CHANT D'AMOUR and Kenneth Anger's FIREWORKS, Michael Wallin's "Boy" is a poetic meditation on the attraction some older men have to young boys.

"Must Be the Music" (1995, 19 min.) Four young men (three gay and one hetero) descend on a Hollywood club with great anticipation. Directed by Nikolas Perry.

"Watching Her Sleep" (1995, 6 min.) A young woman has provocative fantasies about the femme fatale in front of her in line at the supermarket. Directed by Barbara Rose Michels.

"Trevor" (1995, 18 min.) This 1994 Academy Award-winner captures the pain and humor of a 13-year-old boy coming to terms with his sexual identity — and his passion for Diana Ross. Directed by Peggy Rajiski (producer of LITTLE MAN TATE, HOME FOR THE HOLIDAYS).

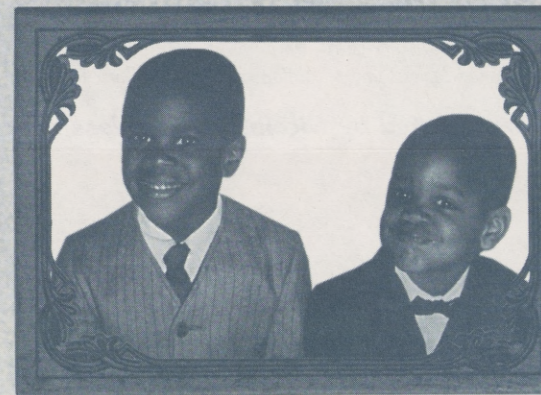
"Teen Scream Teen" (1996, 37 min.) Jackie Beat (Kent Fuhr), Alexis Arquette and Robert Ring star as three teenage "girls" determined to have fun at their Halloween slumber party, despite the terror of a lurking serial killer stalking chubby girls. With Sherry Vine as mom. Directed by Joshua Rosenzweig.

Directors Kevin Duffy, Barbara Rose Michels, Nikolas Perry, Joshua Rosenzweig; producer Peter Spears; and writer/performer Kent Fuhr will be present for discussion following the program.

Programmed by Andrew P. Crane,
Margot Gerber, Thomas Ethan Harris.

Presented in association with
American Cinematheque

a forum for
independent
film exhibition
& beyond



TUESDAY/MAY 21 21A/21B - 7:00/9:30 PM

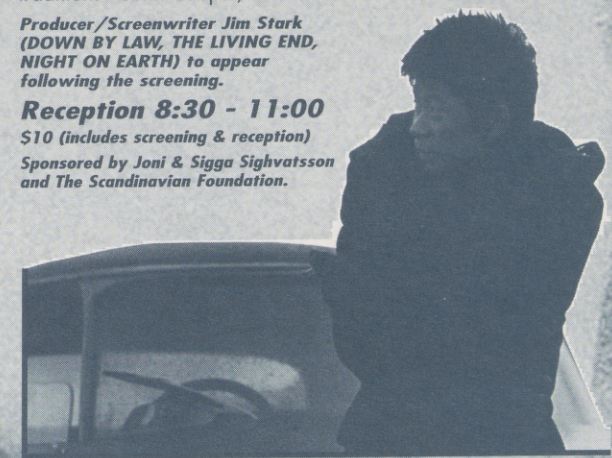
L.A. PREMIERE!

COLD FEVER

(1994, Iceland/USA/Germany/Switzerland, Artistic License Films, 83 min.) In this offbeat, wryly funny, cinemascopic odyssey, a young Japanese businessman (Masatoshi Nagase from Jim Jarmusch's MYSTERY TRAIN) treks from Tokyo to Iceland in the dead of winter on a quest to perform proper memorial services for his parents who died in this distant, foreign land. Also starring Lili Taylor and Fisher Stevens. Directed by Fridrik Thor Fridriksson (1991 Academy Award-nominee for CHILDREN OF NATURE). "I will go so far as to say it is probably the most unique film of this year. It is uncanny the way a film like this can take you to a place you have never been, with people who are totally unfamiliar, yet can still connect you with your own sense of home and tradition." — John Cooper, Sundance Film Festival.

Producer/Screenwriter Jim Stark
(DOWN BY LAW, THE LIVING END,
NIGHT ON EARTH) to appear
following the screening.

Reception 8:30 - 11:00
\$10 (includes screening & reception)
Sponsored by Joni & Sigga Sigvatsson
and The Scandinavian Foundation.



Premiering this month, an ongoing series showcasing provocative
and innovative new documentary work in film and video.
The American Cinematheque and the
International Documentary Association
present: **IDA**
SATURDAY/MAY 25 25A/25B - 7:00/9:30 PM



THE CHAMPAGNE SAFARI

(1995, National Film Board of Canada, 100 min.) Produced & Directed by George Ungar. A run-away hit at last year's Toronto Film Festival, THE CHAMPAGNE SAFARI examines the self-promoted life and myth of industrialist Charles Bedaux, who led a FITZCARRALDO-like expedition across the Canadian Rockies in 1934 with 5 half-track tanks, 50 cowboys and dozens of cases of caviar and champagne. Fifty years later, filmmaker George Ungar discovered lost footage of the expedition (shot by TABU cameraman Floyd Crosby!) in a Paris basement. Around this stupendous folly, Ungar skillfully weaves the story of Bedaux — discoverer of the "Measurement of Human Energy," friend to the Duke of Windsor (who married Wallis Simpson at Bedaux's estate) and to the Nazi hierarchy.

UFWA STUDENT FILM & VIDEO FESTIVAL
The most aggressively independent & international film & video festival

18 Award-winning short films from students all over the world including
Australia, Germany, Israel, Mexico and cities across the U.S. The Festival features
computer animation, documentaries, narratives and experimental work.

FRIDAY/MAY 31 31A/31B - 7:00/9:30 PM

(Different films shown during 7:00 and 9:30 programs.)

Featuring work from Los Angeles filmmakers:

"Left Alone With Night"

(16mm, 8 min., experimental, LACC) Three nocturnal dimensions reveal an organic abstraction. Directed by Erik Deutschman.

"Pepino Mango Nance"

(16mm, 11 min., documentary USC) The gritty survival story of one of Los Angeles' unlicensed street vendors on the run from the police, paralleled with the work of Latino composer Joseph Julian Gonzales. Directed by Bann Roy & Gillian Goslinga.

"Oat-meal"

(16mm, 8 min., experimental, LACC) An artist's oatmeal is poisoned with hallucinogenic bug balls by his fashion conscious wife. Directed by Reliah Eckstein.

"Serendipity Lane"

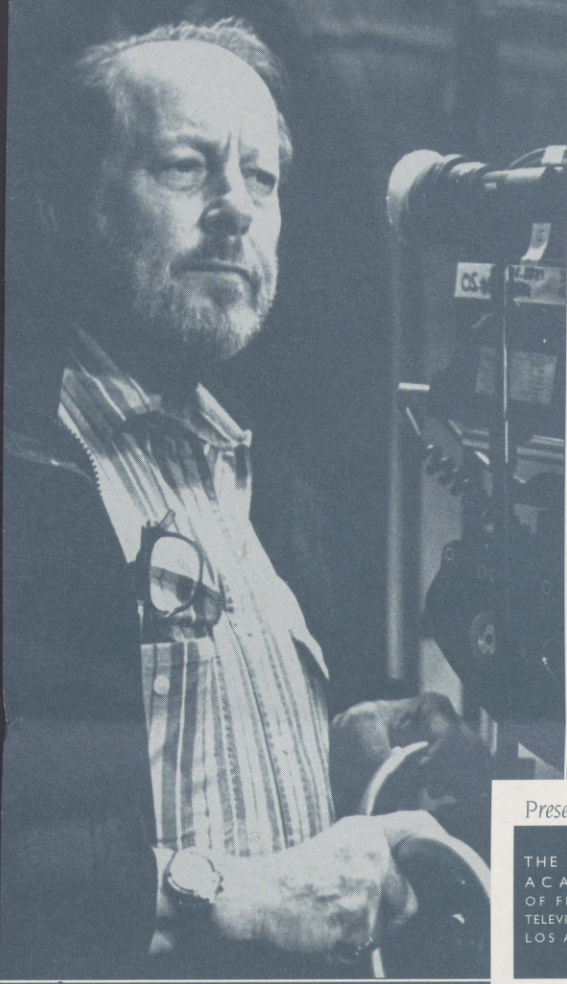
(16mm, 24 min., narrative, Loyola Marymount) A single mother and her two teenagers embark on a colorful, Southern journey in search of a place to call home. Directed by Lisa Cole.

Program compiled by Andrew P. Crane & Dave Kluff.

And More!

STUDENTS!

\$1 off admission when you
present your current student
ID at the box office (not valid
on member tickets or with
any other offer.)

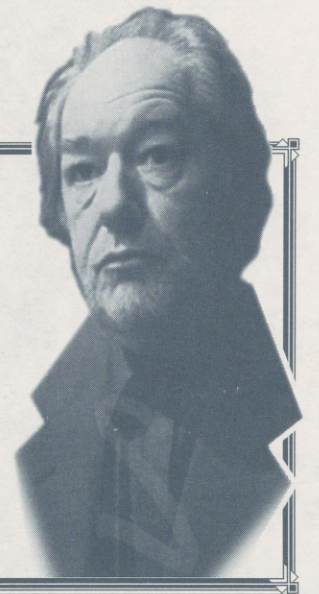


JUNE 1-15, 1996

A TRIBUTE TO NICOLAS ROEG

JAGGED TIME LAPSE: IN PERSON

Presented in association with
THE BRITISH ACADEMY OF FILM AND TELEVISION ARTS LOS ANGELES



SATURDAY/JUNE 1 1A - 7:00 PM

TWO DEATHS U.S. PREMIERE

1996, Castle Hill, 102 min. Roeg and screenwriter Allan Scott (DON'T LOOK NOW, CASTAWAY) reteam for this dark, beautifully crafted chamber drama of humiliation and obsession. Michael Gambon ("THE SINGING DETECTIVE") stars as a wealthy Romanian doctor who gathers his friends together for a yearly dinner. During the course of the meal, the good doctor spins a mesmerizing tale of his destructive passion for his housekeeper (the lovely Sonia Braga).

Discussion following with Nicolas Roeg.

SATURDAY/JUNE 1 1B - 9:30 PM

PERFORMANCE

1970, Warner Bros., 105 min. Co-directed by Donald Cammell and Nicolas Roeg. Described by one critic as "a metaphysical comic strip," PERFORMANCE insinuates a sadistic gangster (James Fox) into the drugged-out tarted-up world of rock star Turner (Mick Jagger). Roeg and Cammell capture a polymorphous London of bisexual groupies, psychedelic mushrooms and other illicit pleasures, all swirling around the eroding personalities of Jagger and Fox.

FRIDAY/JUNE 7 7A - 7:00 PM

THE MASQUE OF THE RED DEATH

1964, A.I.P. (Orion), 83 min. Directed by Roger Corman. Where's that little Hop Toad? Apparently inspired by Bergman's THE SEVENTH SEAL, Corman and cinematographer Roeg dispense with messy things like a plot and concentrate instead on a succession of gorgeous, feverish images of disease and decay. Aided by the ever-photogenic Hazel Court and Jane Asher, plus (of course) Vincent Price and Patrick Magee, MASQUE is a gruesome treat — and it's in SCOPE!

7B - 9:15 PM

WALKABOUT

1971, Twentieth Century Fox, 100 min. His first full film as director (as well as the last one he photographed himself), WALKABOUT is essential Roeg. Two young Aussies (Jenny Agutter and Roeg's son Luc) trek across the desolate Outback, led by a wordless aborigine (the marvelous David Gumpil, from THE LAST WAVE).

SATURDAY/JUNE 8 8A - 7:00 PM

ROEG/JULIE CHRISTIE X 2!!

DON'T LOOK NOW

1974, Paramount, 110 min. Dwarfs with hatchets, blind psychics, crumbling churches: DON'T LOOK NOW is all the reasons not to go to Venice in the winter. Working from a story by Daphne du Maurier, Roeg masterfully grounds his occult chills in the painful, day-to-day realities of Donald Sutherland and Julie Christie's shaky marriage. Discussion following with Nicolas Roeg.

8B - 9:30 PM

PETULIA

1968, Warner Bros., 105 min. Directed by Richard Lester. Here again, Roeg-as-cinematographer perfectly frames Lester's shattering portrait of 60's youth culture colliding with the mainstream. Julie Christie stars as a vulnerable young wife trapped between lover George C. Scott and sadistic husband Richard Chamberlain. Roeg beautifully evokes the seemingly innocent, free-wheeling San Francisco scene - look for brief bits with the Grateful Dead and young Janis Joplin.

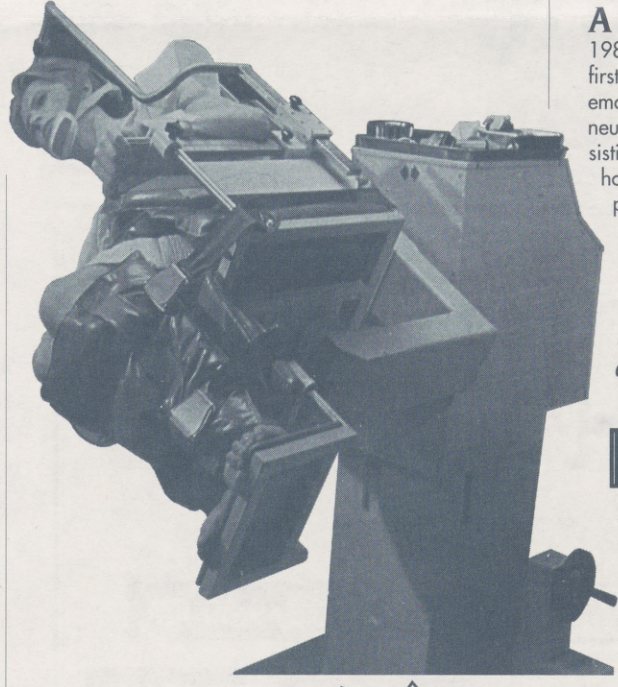
FRIDAY/JUNE 14 14A - 7:00 PM

UNCUT VERSION

THE MAN WHO FELL TO EARTH

1976, Cinema 5 (Kit Parker), 138 min. Roeg's chilling sci-fi vision of human (and non-human) frailty stars the Thin White Duke himself, David Bowie, as spaceman Thomas Jerome Newton, supported by a wonderfully cracked cast including Candy Clark, Buck Henry, Rip Torn and Bernie Casey. Hacked by over 20 minutes for its initial release, this version restores a number of creepy and explicit bits between Bowie and Clark.

Discussion following with Nicolas Roeg.



14B - 9:45 PM

HOTEL PARADISE

1995, Regina Ziegler Filmproduktion, 25 min. Theresa Russell stars in this erotic short as a bride-to-be who wakes up with a massive hangover and the wrong man (Vincent d'Onofrio) in her bed.

INSIGNIFICANCE

1985, Island Films, 105 min. With Theresa Russell, Gary Bussey, Tony Curtis. One of Roeg's finest works, INSIGNIFICANCE is a dazzling crossword puzzle of ideas and images, following four characters based on Monroe, Einstein, McCarthy and Dimaggio as they converge on a N.Y. hotel in 1954. "INSIGNIFICANCE is about not knowing anything about anyone...how mistaken we are about everyone's identity." - Roeg.



SATURDAY/JUNE 15 15A - 7:00 PM

BAD TIMING - A SENSUAL OBSESSION

1980, Rank/W.W. Ent. (Kit Parker), 123 min. Roeg's first film with Theresa Russell is a visually stunning, emotionally harrowing portrait of the affair between a neurotic egghead (Art Garfunkel) and an erratic, irresistible woman. Roeg uncorks every trick he knows, hopping wildly across time periods, overlapping dialogue, whipping the film into a devastating frenzy. Russell's performance is nothing short of astonishing; look also for a memorably weird Harvey Keitel, wandering around muttering "ravishment" like a mantra.

Discussion following with Nicolas Roeg and Theresa Russell.

15B - 9:45 PM

EUREKA

1984, MGM/UA, 129 min. With Theresa Russell. A Yukon prospector (Gene Hackman) strikes gold — and then spends the rest of his life figuring out what to do next, while he's pursued by a typical Roeg's gallery including Rutger Hauer, Mickey Rourke and Joe Pesci as a ruthless Jewish gangster. Shot in 1981, the movie sat on the shelf for years before being released, and remains Roeg's most challenging and least understood film. "A treasure-trail of optic clues, mythic psychedelia and eyeblink rags of illusion and elusion, which leads into one of the richest movie labyrinths since CITIZEN KANE." - Harlan Kennedy.



alternative screen

a forum for independent film exhibition & beyond

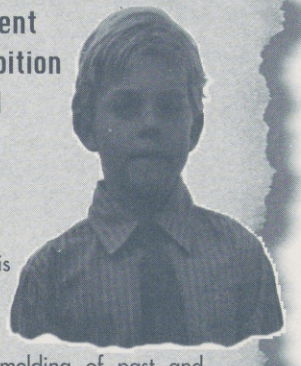
THURSDAY/JUNE 13 13A - 7:30 PM

FALL & SPRING

(USA, 1995, 100 min.) More impressionistically drawn than narratively told, this dazzling visual film evokes an ethereal restlessness. Its tale of lost friendship and a young person's pain in finding his niche in the world unfolds through highly inventive uses of elliptical editing, moody dissolves and music. The soul of FALL & SPRING is music (originally composed for the film) and the poetic melding of past and present as two young men — a reckless rock musician on the brink of stardom and his childhood friend who has just lost both his parents in a tragic accident — take steps towards the future.

Writer/Director Steve Sabel and Producer Scott Samplis to appear for discussion following the screening.

For more information or to submit a film to The Alternative Screen please call 213.466.3456, ext.116



It's hard to believe, but Nicolas Roeg has been in the film business for half a century (he started in 1947, dubbing English versions of French films). More than ever, Roeg and his films seem brutally contemporary: his fractured stories of rock stars, aliens, blighted marriages, lost (or drowned) children are perfectly attuned to the inverted world we live in. Like another master of the bizarre and paranormal, Mario Bava, Roeg first made his mark as a cinematographer — he did second unit work on LAWRENCE OF ARABIA, and went on to shoot for Truffaut (FAHRENHEIT 451), John Schlesinger (FAR FROM THE MADDING CROWD) and Richard Lester (PETULIA).

Roeg switched to directing in 1970 with PERFORMANCE — since then, he's become something of a genre all his own (more recently shared with wife Theresa Russell, with whom he's made six films). In Roeg's best work, conventional screen-time collapses into jagged little pieces — BAD TIMING, arguably his most personal film, is a brilliant study of chaos simply repeating over and over in what he calls "an emotional continuity."

We are pleased to welcome Nicolas Roeg, who will join us to present his latest film, TWO DEATHS, which will be released shortly by Castle Hill Films.

Series Compiled by Dennis Bartok and Martin Lewis.

Special Thanks To: Warner Bros.; Paramount Pictures; MGM/UA; Island Films; Recorded Picture Co.; Joe Dante; Orion Pictures; Regina Ziegler Filmproduktion; Kit Parker Films; Films Inc.

(All films directed by Nicolas Roeg unless noted.)

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ONE WEEKEND-GOSHA'S GREATEST!

FRIDAY/JUNE 21 21A - 7:00 PM

SATURDAY/JUNE 22 22A - 7:00 PM

GOYOKIN

(OFFICIAL GOLD), 1969, Fujisankei, 124 min. Gosha's samurai masterpiece is an unrelenting vision of driven snow and pillars of fire, ravens screeching and swords flashing in the darkness. Tatsuya Nakadai stars as a conscience-stricken samurai, tortured by his involvement in a past massacre and determined to prevent another. Gosha was forced to reshoot half the film when co-star Toshirō Mifune walked out (apparently because of the cold!) — and in truth, the cold in GOYOKIN is fierce, all-consuming, freezing hands to swords. A bold, beautiful film, completely devoid of pity. With Tetsuro Tamba.

FRIDAY/JUNE 21 21B - 9:30 PM

SATURDAY/JUNE 22 22B - 9:30 PM

SHUSSHO IWAI

(THE WOLVES), 1971, Toho, 131 min. An epic chronicle of two warring yakuza gangs in 1920's Japan, THE WOLVES rivals Coppola's THE GODFATHER in its scope and density, and Peckinpah's THE WILD BUNCH in its astonishing savagery. A brilliant mixture of traditional themes and contemporary elements — Masaru Sato's jazz-influenced score; female assassins with (believe it) killer umbrellas. Starring Tatsuya Nakadai as the moody yakuza leader, with Noboru Ando and Komaki Kurihara.

FRIDAY/JUNE 28 28A - 7:00 PM

KEDAMONO NO KEN

(SWORD OF THE BEAST), 1965, Shochiku, 85 min. Gosha's second feature is a tough actioner about a political assassin (Mikijiro Hira) pursued by his own employers (shades of Melville's LE SAMOURAI!) fleeing upriver, the killer encounters a solitary goldminer and his wife — and the three face off an intense duel of quick wits and quicker swords.

28B - 9:00 PM

YAMI NO KARIUDO

(HUNTER IN THE DARK), 1979, Shochiku, 137 min. In late 18th-century Edo, secret societies known as "Hunters in the Darkness" vie for power in Gosha's engrossing historical epic. Betrayals and bodies pile up all over the scenery, as a cagey clan leader (Tatsuya Nakadai) and his one-eyed samurai (the excellent Yoshio Harada) try to survive the carnage.

DAYS OF SNOW & BLOOD: THE FILMS OF HIDEO GOSHA

June 21 - July 12, 1996



Sponsored by the Japan Foundation

Hideo Goshu (1929-1992) remains one of the most impressive — and criminally neglected — of modern Japanese filmmakers. Like his American contemporary Don Siegel, Goshu spent most of his career working on genre films: harsh, visually striking samurai and yakuza pictures that balanced a sober sense of history, honor and corruption against Goshu's trademark penchant for spectacular choreographies of violence. His greatest films — GOYOKIN, THE WOLVES, HUNTER IN THE DARK — were made with actor Tatsuya Nakadai, whose brooding good looks and barely-controlled rage were the perfect complement to Goshu's hardbitten sensibilities.

Sadly, Goshu's films (and his reputation) have virtually disappeared outside of Japan — this series is the first in-depth retrospective of his work mounted in the U.S., and features many rare and unique prints. Our special thanks to the Shochiku Co., Fujisankei California Entertainment and the Toho Co. for their cooperation, and to Mona Nagai at the Pacific Film Archive for her invaluable assistance.

Series Compiled by Dennis Bartok and Chris D.

Additional Thanks to: Brent Klewer; Lloyd Cohn/World Artists Video; Kyoto Hirano/Japan Society.

SATURDAY/JUNE 29 29A - 7:00 PM

GOHIKI NO SHINSHI

(CASH CALLS HELL), 1966, Shochiku, 93 min. Practically a lost film, this dark and nasty little noir is so obscure even Goshu fans have barely heard of it! An ex-con (Tatsuya Nakadai) is offered 1.5 million yen to knock off three men — who mysteriously turn up dead, even when Nakadai refuses to fulfill the contract. With Miyuki Kuwana.

29B - 9:00 PM

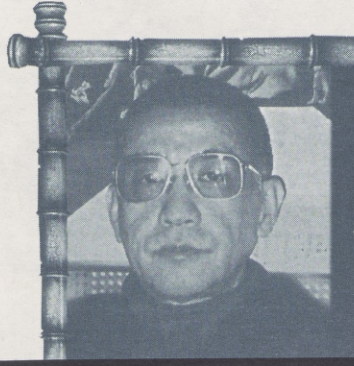
KIRYUIN HANAKO NO SHOGAI

(ONIMASA), 1982, Toei, 146 min. One of the finest films of Goshu's middle period, ONIMASA is a penetrating study of a mob chieftain (Nakadai again) and his complex relationships with the wives, mistresses and children in his life. "Goshu has created a work of purest cinema ... sheer cinematic splendor" - Variety. With Masako Natsume.



GOSHA TRIBUTE CONTINUES IN JULY

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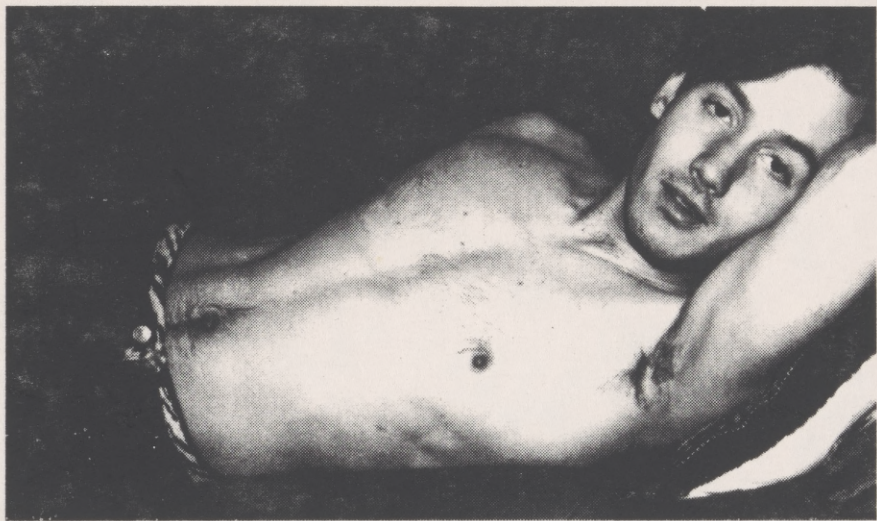
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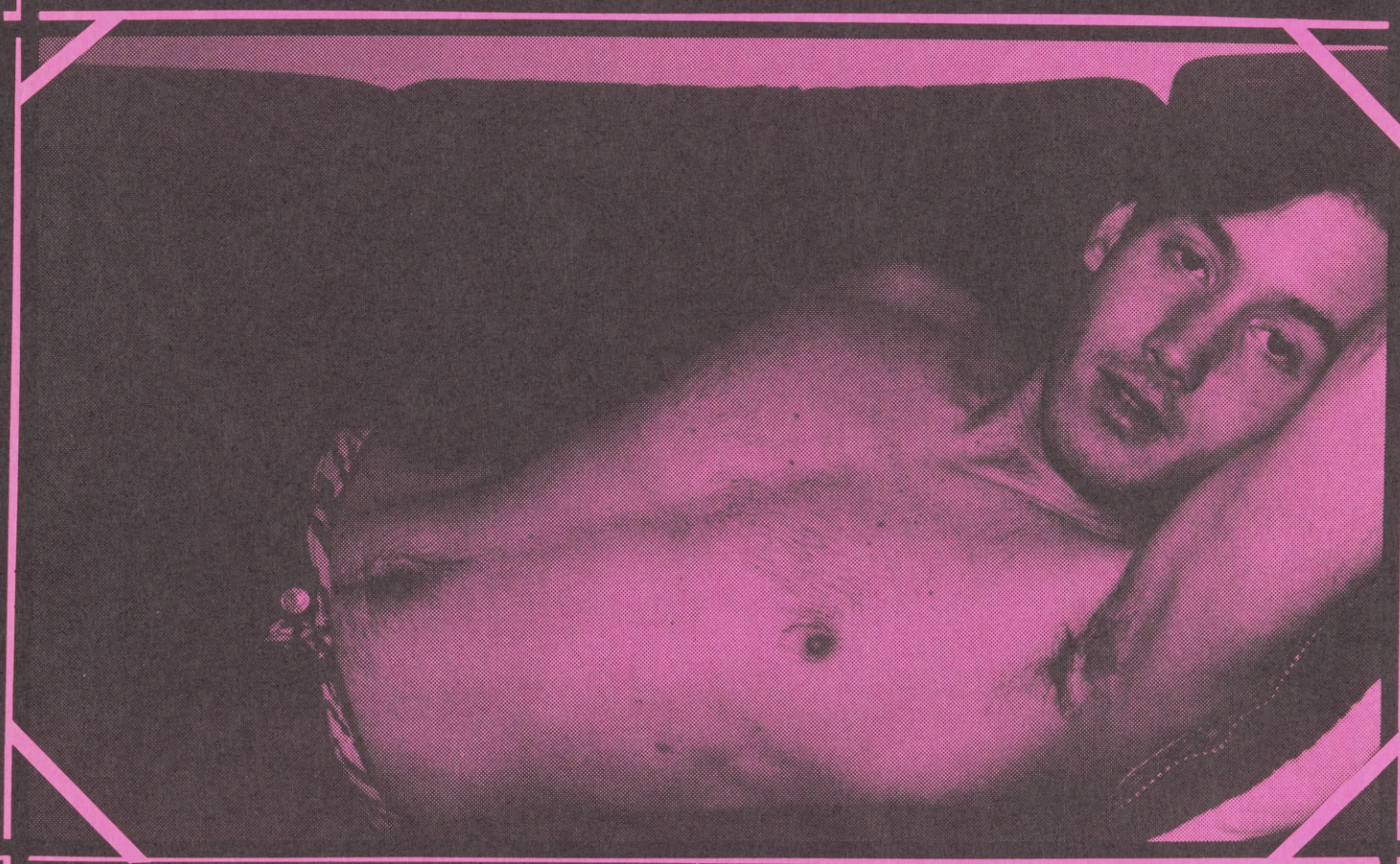
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C I N E M A

MON SEP 23

San Francisco Blues Festival presents
A TRIO OF BLUES FILMS



BLUES HIGHWAY (1995) The story of the migration of African Americans from the Mississippi Delta to Chicago. Featuring interviews and performances of the men and women who made the journey North, including bluesman Eddie Burks. Film by Vince Di Persio and Bill Guttentag. Color. 30 mins.

AND THIS IS FREE (1964) A cinema verite study of Chicago's Maxwell Street, a then thriving flea market and street performance site for numerous blues musicians. Great performances by Robert Nighthawk, Johnny Young, Blind Jim Brewer and others. Film by Mike Shea. B&W. 50 mins.

THE SUN'S GONNA SHINE A short film of blues guitarist Lightnin' Hopkins, who talks about his decision to become a blues singer. A stunning version of "Trouble in Mind" is performed by the Texas legend. Film by Les Blank. Color. 10 mins. MON COMPLETE SHOWS AT 6:00, 8:00, 10:00

TUES SEP 24

AFRO PROMO

A Coming Attractions Overview of Blacks in American Cinema from 1952-1977



A feature-length compilation of coming attractions trailers from Black films of the 1950s through the 70s. SEE: African safari movies, blaxploitation and other wild genres, tracking the burgeoning careers of such stars as Sidney Poitier, Bill Cosby, Billy Dee Williams and Diana Ross. Co-curated by Karl Knapper and Jenni Olson. 35mm. Approx. running time: 72 mins. SPECIAL SNEAK PREVIEW SCREENING! TUE AT 6:00, 8:00, 10:00. KARL KNAPPER AND JENNI OLSON IN PERSON AT 8:00 SHOW.

WED & THURS SEP 25 & 26

A TALE OF LOVE



Trinh T. Minh-ha (SHOOT FOR THE CONTENTS) creates in her first "dramatic narrative" a film that's as much about the narrative and performative space as it is about the characters and performances Trinh draws from her actors. A love story set in contemporary San Francisco, the film takes as its center "The Tale of Kieu," the Vietnamese national poem of love, as a modern-day Kieu searches for love and desire in the Vietnamese immigrant community. With Mai Huynh, Juliette Chen, Dominic Overstreet. Produced and directed by Trinh T. Minh-ha and Jean Paul Bourdier. Color. 35mm. 108 mins. 1995. USA. WEST COAST THEATRICAL PREMIERE. WED AT 2:00, 4:30, 7:00, 9:15; THUR AT 7:00, 9:15. TRINH T. MINH-HA IN PERSON AFTER 7:00 SHOW EACH NIGHT.

FRI SEP 27 - THURS OCT 3

A PERFECT CANDIDATE



A new documentary about the 1994 Virginia Senate race between Lt. Col. Oliver North and Senator Charles Robb. Much more than a twisted and farcical chronicle of one mud-soaked, ideologically polarized election, this journey into the heart of darkness of the American political process features unprecedented behind the scenes footage as it follows the more personal journeys of chief North strategist Mark Gooden and Washington Post correspondent Don Baker. Gooden, embittered by a career in the trenches of Republican politics, is driven to win at all costs, but plagued by doubts that his brand of hard-ball campaigning may be ruining the country. Baker, on the other hand, is a lifetime liberal who feels betrayed by politician after politician, but who finds hope for American democracy coming from a most unexpected quarter. Like the people of Virginia struggling to choose between North and Robb, like voters across America this election year, both Goodin and Baker are chasing the elusive hope of democracy—the search for a perfect candidate. Produced and directed by R. J. Cutler and David Van Taylor. Color. 35mm. 105 mins. 1996. USA. WEST COAST THEATRICAL PREMIERE. NIGHTLY AT 7:00, 9:15; SAT/SUN/WED MATS AT 2:00, 4:30

FRI OCT 4 - THURS OCT 10

THE TIN DRUM



On his third birthday, in a gesture of total rejection, Oskar abruptly put an end to his physical growth. As the years passed by, Oskar remained the size of a child. Banging his tin drum, he tapped out all the great and small events that touched his existence. **THE TIN DRUM** is a realistic film, deeply rooted in the Danzig lower middle class and the rise of Nazism. And it is the story of Oskar, the incredible drummer who beats out his anger, who shouts his existence and who has decided to remain small among the giants. Starring David Bennent, Mario Adorf, Angela Winkler, Daniel Olbrychski. Directed by Volker Schlöndorff. Color. 35mm. 142 mins. 1979. In German, with English subtitles. PREMIERE REVIVAL! BEAUTIFUL. BRAND NEW PRINT! NIGHTLY AT 7:15, 9:45; SAT/SUN/WED MATS AT 1:45, 4:30

FRI OCT 11

THE LINE UP



One of the toughest, fastest crime noirs of the 50s! A pair of vicious psychopathic gunmen are in pursuit of a cache of dope while trying to elude the cops! Filmed in San Francisco. Starring Eli Wallach, Richard Jaeckel. Directed by Don Siegel. B&W. 35mm. 86 mins. 1958. FRI AT 8:00

MURDER BY CONTRACT

Oddly compelling study of a hired killer who is called upon to murder a government witness. Disturbing in a low key way, this little gem of noir psychopathy was one of the stand out favorites of last year's noir fest. With Vince Edwards, Herschel Bernardi, Caprice Toriel. Directed by Irving Lerner. B&W. 35mm. 81 mins. 1959. FRI AT 6:20, 9:50

SAT & SUN OCT 12 & 13

Hong Kong Film Magazine presents

Saturday: AS TEARS GO BY

A gritty and brutal gangster story, Wong Kar-Wai's debut film details the sordid and often mundane events in the lives of a group of small-time hoods. Strikingly stylish, mean and mesmerizing, it is an unforgettable slice of life and death. With Andy Lau, Maggie Cheung, Jackie Cheung. Directed by Wong Kar-Wai. Color. 35mm. 100 mins. 1988. HONG KONG. SAT AT 4:15, 8:00

GANGS

Hard-edged realism marks this no-holds-barred gangster film, an important and shocking saga of Hong Kong youth gangs, junior contingents of the Triad Gang. Directed by Lawrence Ah Mon. Color. 35mm. 90 mins. 1988. HONG KONG. SAT AT 2:30, 6:15, 9:55

Sunday: KUNG FU CULT MASTER



The incomparable Jet Li stars in this wild and rollicking martial arts fantasy which includes Wu Tang Clan magic, a prized To Lung sword, a crazy monk attached to a rolling boulder, serious clan and cult rivalries, some Tai Chi and lots of flying! Directed by Wong Jing. Color. 35mm. 105 mins. 1994. HONG KONG. SUN AT 2:00, 6:00, 9:50

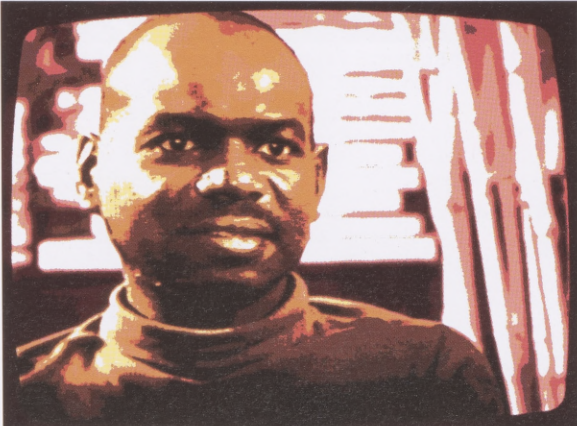
ASHES OF TIME

"This perversely lavish, self-consciously new wave martial arts film is a languorous, sultry, sensuous action reverie. The names Kurosawa and Leone come tripping to the tongue in attempting to describe this brooding melange of extreme tilts and outrageous angles."—J. Hoberman, VILLAGE VOICE. Starring Leslie Cheung, Brigitte Lin, Tony Leung Kar-Fai, Maggie Cheung. Directed by Wong Kar-Wai. Color. 35mm. 95 mins. 1994. HONG KONG. SUN AT 4:00, 8:00

MON & TUES OCT 14 & 15

I SHALL NOT BE REMOVED

The Life of Marlon Riggs



Using archival as well as more than 50 hours of gripping verite footage, the film portrays Riggs as a prolific documentarian at the vanguard of a generation of artists with AIDS, and a magnet attracting liberal activists and the conservative Right in clashes over artistic funding and freedom of expression. Clips from Marlon's works as well as interviews with Marlon, his colleagues and critics will trace the making and impact of Marlon's major films. Directed by Karen Everett. Color. 3/4" Video. 60 mins. 1996. USA. U.S. THEATRICAL PREMIERE. MON & TUE AT 6:00, 8:00, 10:00. KAREN EVERETT IN PERSON AT 8:00 SHOWS.

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WED & THURS OCT 16 & 17
ANOTHER GODDAMN BENEFIT



This vital new documentary was a highlight of this year's Lesbian & Gay Film Festival; a vastly entertaining piece that looks at great theatrical moments spanning three decades. From the 1977 show **STRANGE FRUIT** to 1995's madcap **POSEIDON ADVENTURE**, the film "vividly captures the loopy spirit of our magical city, where homo history has been many things, but never boring." (BAY AREA REPORTER) Memorable performances by Sylvia Miles, Stella Stevens, Carol Lynley, Jackie Bleat, Connie Champagne, Justin Bond, Esmerelda, Marga Gomez, Lulu, Tom Ammiano, Mark Finch, Reno, the incomparable Doris Fish and many, many others. Directed by Marc Huestis. Color. 3/4" video. 75 mins. 1996.

PLUS! A rare screening of Marc Huestis' **SEX IS...** dubbed "responsible, raunchy, and always riveting..." by Peter Travers of ROLLING STONE. WED at 4:00, 9:30; THUR at 9:30

FRI OCT 18 - SUN OCT 20

DIRECTED BY MONTA BELL...

A special celebration of Monta Bell (1891-1958), American director of the silent and early talkie eras. Bell worked with some of the greatest stars of the time—Norma Shearer, John Gilbert and Greta Garbo, to name a few—and enjoyed great success in his day. Over time, however, Bell has become a forgotten figure, all but lost to the ages. The Roxie takes great pleasure in presenting this long overdue retrospective.

Friday: *Two with Norma Shearer*
UPSTAGE



Norma Shearer plays a stagestruck girl who gets bigheaded when she becomes a Broadway star. As her career begins to fade, she is faced with show-must-go-on courage when asked to stand in as a target for a knife-throwing act! With Oscar Shaw, Gwen Lee, Dorothy Phillips. Directed by Monta Bell. B&W. 35mm. 75 mins. 1926. SILENT. FRI AT 8:00

AFTER MIDNIGHT

Norma Shearer and Gwen Lee play sisters in this alluring story of New York night life. Norma is a cabaret hostess with a heart of gold, Gwen a gold digger with no heart at all. With Lawrence Gray. Directed by Monta Bell. B&W. 35mm. 75 mins. 1927. SILENT. FRI AT 6:15, 9:30

Saturday: *Two with John Gilbert*
DOWNSTAIRS



This film was the standout favorite of last Spring's pre-code festival. John Gilbert gives the performance of a lifetime as an immoral, philandering chauffeur who seduces his way through one household after another. With Paul Lukas, Virginia Bruce. Directed by Monta Bell. B&W. 35mm. 77 mins. 1932. SAT AT 4:20, 7:45

MAN, WOMAN AND SIN

This glossy romantic drama features Gilbert as a newspaper reporter involved with his boss's mistress. The film also marked the first major screen appearance of the legendary stage star Jeanne Eagles. Directed by Monta Bell. B&W. 35mm. 85 mins. 1927. SILENT. SAT AT 2:30 6:00, 9:30

Sunday: *Shearer and Garbo*
LADY OF THE NIGHT

Norma Shearer deftly plays a dual role: a girl of the underworld and a daughter of luxury. A young inventor falls in love with both of them. An unusually beautiful film. Also featuring Malcolm McGregor and George K. Arthur. Directed by Monta Bell. B&W. 35mm. 65 mins. 1925. SILENT. SUN AT 4:30, 7:45

THE TORRENT



Greta Garbo's first American screen appearance! She plays a girl, who after being rejected by her lover's aristocratic family, becomes an opera star. Years later she returns to his estate, only to find him a pathetic parody of his former self. Also starring Ricardo Cortez, Dorothy Farnum. Directed by Monta Bell. B&W. 35mm. 75 mins. 1925. SILENT. SUN AT 2:45, 6:00, 9:00

MON OCT 21 - TUES OCT 29

FROM DADA TO POST MODERNISM

Artists on film and video

This exciting series explores developments in artmaking in the Twentieth Century from dada to post modernism.

MON OCT 21 - FRI OCT 25

WHO IS THE MONSTER...YOU OR ME?



A colorful portrait of sculptor-painter Niki de Saint Phalle. American expatriate who helped pioneer the early Pop Art movement with her "shooting paintings" and provocative experimental films and performances. We view her various project collaborations with her Swiss husband, kinetic sculptor Jean Tinguely, who predates Survival Research Laboratories work with his exploding machines. The film follows de Saint Phalle's evolution as an artist. The pain and anger of her early work give way to her voluptuous, joyful "Nana" figures, the largest of which filled a huge gallery room in a Stockholm museum. Produced, directed and written by Peter Schamoni. Color. 35mm. 93 mins. 1995. SAN FRANCISCO THEATRICAL PREMIERE. NIGHTLY AT 6:00, 8:00, 10:00; WED MATS AT 2:00, 4:00

SAT OCT 26

PORTRAIT OF AN ARTIST: MAX ERNST

"I was born with a very strong feeling of the need for freedom...revolt," said Max Ernst, founder of the Dada movement and Twentieth Century artist of singular importance. In this exquisite documentary, we go inside the hallucinatory world of this great visionary by way of Ernst's riveting art, rare film footage, photographs, audio interviews and narrative. Directed by Peter Schamoni. Color. 16mm. 90 mins. 1991. U.S. THEATRICAL PREMIERE. SAT AT 1:50, 4:50, 8:00

AFTER MODERNISM:

THE DILEMMA OF INFLUENCE

Since the 1960s, other disciplines, cultures, and artists previously excluded from modernism's privileged canons have become absorbed into an ever expanding field of activity and influence. Featuring artists Isa Genzken, David Hammons, Mike Kelly, Bertrand Lavier, Laurie Simmons, Richard Wentworth and consultant Kasper König. Produced and directed by Michael Blackwood. Color. 3/4" Video. 58 mins. 1992. SAT AT 3:40, 6:40, 9:45

SUN OCT 27

ANDY WARHOL: SUPERSTAR



Artist, star of the Pop Art movement, and ultimate media manipulator who coined the word "superstar" is profiled in this fascinating documentary. Behind the apparent simplicity of his work lies an acute understanding of mass culture. Warhol's publicity tactics, films, factory output of paintings, and Interview magazine made him the most adventurous, most enterprising, and definitely the naughtiest member of the Pop movement. Directed by Chuck Workman. Color. 35mm. 87 mins. 1991. SUN AT 2:50, 5:40, 7:30

THE MAESTRO:

KING OF THE COWBOY ARTISTS

Gerry Gaxiola, "the Maestro" is an eclectic California artist who defies categorization. For close to twenty years he has produced an astonishing array of works, among them: over 100 ceramic Cadillacs full of cowboys on their way to a round-up in Reno; a set of paintings, blockprints and sculptures depicting himself as a gun-toting cowboy "blast'n away" at Christo's umbrellas; and a collection of hundreds of decorated envelopes with cryptic messages to correspondents including Andy Warhol. By Les Blank. Color. 16mm. 54 mins. 1994. USA. THE MAESTRO WILL APPEAR AFTER THE 7:30 SHOW. SUN AT 1:15, 4:20, 7:30

MON OCT 28

PHILLIP GUSTON: A LIFE LIVED



Filmed at the retrospective in San Francisco at the Modern Museum of Art in 1980 and at his Woodstock studio, Guston looks back over a career that originated in social realism during the 1930s, moved to the center of Abstract Expressionism in the 50s, and then shocked the art world in the 70s with his imagined figures and objects. Produced and directed by Michael Blackwood. Color. 16mm. 58 mins. 1981.

plus **FOUR ARTISTS: Robert Ryman, Eva Hesse, Bruce Nauman, Susan Rothenberg**
A collective portrait of four artists linked only by their stated intention of expressing ideas through art, unconnected to traditional concepts of beauty, storytelling, or pictorial representation. This film offers the rare opportunity to see a large body of work in their studios. Produced and directed by Michael Blackwood. Color. 16mm. 47 mins. 1987. MON Complete shows at 7:00 and 9:30

TUES OCT 29

MAYA LIN: A STRONG CLEAR VISION



A feature documentary portrait of sculptor, architect, and designer of public art, including the Vietnam Veterans Memorial and the Civil Rights Memorial. Using Maya Lin's first person account, the film explores, in a decade of work, the creative and political process by which she conceives and develops these monumental projects. 1995 Academy Award winner, Best Feature Documentary. Written, directed and produced by Freida Lee Mock. Color. 35mm. 82 mins. 1994. USA. TUE AT 8:00

RECLAIMING THE BODY: FEMINIST ART IN AMERICA

Loosely based on the "Bad Girls" exhibition at the New York Museum of Contemporary Art in Manhattan, this film gives an overview of women's art from the 1960s to the present. With Louise Bourgeois, Carolee Schneemann, Kiki Smith, Janine Antoni, Renee Cox, Nancy Spero, Ida Applebroog, Hannah Wilke and many others. Produced and directed by Michael Blackwood. Color. 3/4" video. 58 mins. 1995. TUE AT 6:45, 9:35

WED OCT 30 - SUN NOV 3

12th Annual

FILM ARTS FOUNDATION FESTIVAL



Fifteen rock 'em sock 'em programs of independent works made by Northern California artists. Don't miss this eclectic blend of shorts, features and everything in-between, covering every genre and genre hybrid. All of the films are highlights! Look for full descriptions of each day's programming in festival brochures available Oct. 1. Presented by Film Arts Foundation. For more information and advance tickets, call FAF at 415-552-FILM.

MON NOV 4

FAGGOTRY!



Boy crazy San Francisco phags tell all in this collection of lusty, poetic shorts. In his outrageous and hysterical **CONFESSIONS** (1971, 16 mins.), naughty Curt McDowell comes clean in a film letter to his parents listing in exhaustive detail his sins of the flesh. Michael Wallin's lyrical and voyeuristic **BLACK SHEEP BOY** (1995, 37 mins.) explores the sexual thrill and emotional obstacles inherent in fantasies of fetishized youth. Doug Mobley's **JOGGERNAUGHT** (1994, 50 mins.) is a messy, sweaty exercise video, a freestyle romp through the musings of a queer runner on straight boys, masochism and the absurdity of erotic desire. Total running time: 103 mins. MON AT 7:00 AND 9:30

TUES & WED NOV 5 & 6

SHOTGUN FREEWAY: DRIVES THRU L.A.



A history written on celluloid and in between the lines of promotional brochures; the city either too much the image of sun, wealth and freedom or just too much the image. The film is a documentary on the multiple realities of Los Angeles after the war. A history of violence, music, witchhunting, beauty, poverty and of course, redemption. A mediation on the soul of a city, the exterminated angel and a thousand other myths that are all completely true. Featuring James Ellroy, David Hockney, Joan Didion, Buck Henry and others. Written, produced and directed by Morgan Neville and Harry Pallenberg. 3/4" Video. 94 mins. 1995. BAY AREA THEATRICAL PREMIERE. TUE AT 6:00, 8:00, 10:00; WED AT 2:00, 4:00, 6:00, 8:00, 10:00

THURS NOV 7

A TRIBUTE TO JANIS JOPLIN & BIG BROTHER AND THE HOLDING CO.



Spend an intimate evening with the pioneers of the San Francisco psychedelic music scene, Big Brother and the Holding Co. All the original members of this legendary band will reminisce about their rise to stardom with Janis Joplin and other rock icons of the time—Jerry Garcia, Jimi Hendrix and Richie Havens. A 40 minute musical live performance from Big Brother with Lisa Battle, and a Q & A period will follow screenings of rare, archival video footage as well as classic film clips of Janis and Big Brother in action. Tony Seldin, the Vagabond poet will be the special guest M.C. THUR AT 7:00, 9:30 Special \$10 admission.

SAT NOV 9 AT MIDNIGHT!

ALL 8mm LEGAL BENEFIT/DEFENSE FUNDRAISER SURPRISE?



Come show your support and protest a case pending locally in court involving filmmaker/promoter "Mr. 8mm." Says he: "Since the Roxie won't let us test our projector prior to that night, who knows exactly what we'll show. All I know is I'm getting more than I deserve." All films shown in Super/Reg 8mm. The man also known as "Mr. 8mm" will be in attendance. SAT AT MIDNIGHT

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Bargain Matinee: \$4:00
(First show Wed, Sat, Sun)

FRI NOV 8 - THURS NOV 14

LEAP OF FAITH



The Cranmore Integrated Primary School opened in September 1993 due to the commitment and hard work of a handful of Northern Irish parents. Opening day at Cranmore was a true celebration. Parents applauded as the very first class walked through the doors of the school. We follow these families through an extraordinary period of violence—during the school's first four months there are sixty-two explosions and forty-three people are killed. As political leaders gather to pave the way for peace talks, Cranmore's students put on their very first Christmas pageant. Produced and directed by Jennifer McShane and Tricia Regan. Color. 16mm. 86 mins. 1996. US THEATRICAL PREMIERE. NIGHTLY at 6:00, 8:00, 10:00; SAT/SUN/WED MATS at 2:00 and 4:00

FRI NOV 15

SEX TOYS ON SCREEN!

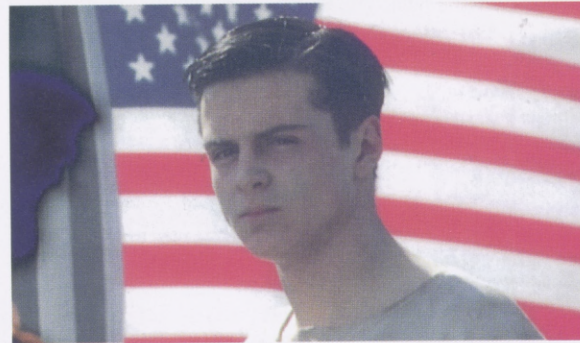


Back by popular demand! Good Vibrations—the legendary sex toy, book and video store—returns with a salute to sex toys in porn! This informative and evocative screening shows highlights of the best sex toy scenes from X-rated and educational videos by mainstream and independent filmmakers! Hosted by sex educator Carol Queen. Approx. 90 mins. FRI at 6:00, 8:15, 10:30

SAT NOV 16

NEW IRISH FILM

A mirror to Irish culture



KOREA A lyrical film based on a John McGahern story about a young Irishman who dies in the Korean war. Set in the heart of rural Ireland, this complex film weaves a tale that embraces father-son conflict, young love, emigration, and the disruptive effects of Ireland's Civil War. With Donal Donnelly, Andrew Scott, Fiona Molony. Directed by Cathal Black. Color. 35mm. 75 mins. 1995. Preceded by **FISHING THE SLOE BLACK RIVER**. Directed by Brendan Bourke. Color. 35mm. 15 mins. 1995. SAT at 2:00, 9:30

THE CAKE blends fantasy and reality to shed a humorous light on the sometimes absurd expression of difference in Northern Ireland. Directed by Jo Neylin. 35mm. 11 mins. 1995. In **DUST ON THE BIBLE**, a mysterious observer tours a dark and dank Belfast on an atmospheric journey. Directed by John T. Davis. 16mm. 52 mins. 1990. SAT at 4:00

GUILTRIP Through a series of flashbacks, the events leading up to a row between a young married couple reveal secret actions with serious consequences. Directed by Gerry Stembridge. Color. 35mm. 90 mins. 1995. SAT at 5:30

AILSA A compelling story about a young man's insatiable curiosity about his American neighbor which develops into a dangerous obsession. Directed by Paddy Breathnach. Color. 35mm. 78 mins. 1994. Preceded by **THIRTY FIVE A SIDE**. Directed by Damien O'Donnell. Color. 16mm. 28 mins. 1995. SAT at 7:15

SUN NOV 17 - WED NOV 20

CENTURY OF CINEMA

BFI TV's The Century of Cinema is a series of highly personal documentaries made by leading film directors (including Martin Scorsese, Jean-Luc Godard and Nagisa Oshima) throughout the world. Presented by the San Francisco Film Society.

Sunday



FRENCH CINEMA (52 mins.) Directed by Anne-Marie Miéville and Jean-Luc Godard. Note: This installment is in French, with no subtitles. 12 Noon only

LATIN AMERICAN CINEMA (52 mins.) Directed by Nelson Pereira. 1:15 only

POLISH CINEMA/RUSSIAN CINEMA (104 mins.) Directed by Pawel Lozinski/Nikita Mikhalkov. 2:30 only

SCANDINAVIAN CINEMA/GERMAN CINEMA (104 mins.) Directed by Stig Björkman/ Edgar Reitz. 4:30 only

AMERICAN CINEMA, part 1 (73 mins.) Directed by Martin Scorsese. 6:30 only

AMERICAN CINEMA, part 2 (79 mins.) Directed by Martin Scorsese. 8:00 only

AMERICAN CINEMA, part 3 (74 mins.) Directed by Martin Scorsese. 9:30 only

Monday

BRITISH CINEMA/IRISH CINEMA (126 mins.) Directed by Stephen Frears/Donald Taylor Black. 2:30 & 7:00
Scorsese's **AMERICAN CINEMA**, part 1 (73 mins.) 5:00 & 9:30

Tuesday

KOREAN CINEMA/HONG KONG (104 mins.) Directed by Jang Sun-Woo/Stamley Kwan. 2:30 & 7:00
Scorsese's **AMERICAN CINEMA**, part 2 (79 mins.) 5:00 & 9:30

Wednesday



NEW ZEALAND CINEMA/JAPANESE CINEMA (104 mins.) Directed by Sam Neill/Nagisa Oshima. 2:30 & 7:00
Scorsese's **AMERICAN CINEMA**, part 3 (74 mins.) 5:00 & 9:30

THURS & FRI NOV 21 & 22

"I'll bet you're a big Lee Marvin fan."

POINT BLANK



A pictorially vigorous film of retribution, with the incendiary Lee Marvin as an ex-con taking on the Syndicate to regain robbery loot he considers rightfully his. One of the most brutal and stylized gangster films of the 1960s, this Los Angeles neo-noir, based on Richard Stark's (Donald E. Westlake) notorious crime novel becomes a psychedelic pastiche of hallucinogenic violence and mayhem, a seminal and influential work. It will blow your mind. Starring Lee Marvin, Angie Dickinson, Keenan Wynn, Carroll O'Connor, John Vernon. Directed by John Boorman. Color. 35mm (Panavision). 92 mins. 1967. PREMIERE REVIVAL! BRAND NEW PRINT! THUR & FRI at 6:00, 8:00, 10:00

SAT NOV 23

*A Salute to Dean Martin!
Join us at the Roxie for a swingin' soiree
with two of Dino's coolest movies.*



KISS ME, STUPID

This Billy Wilder sex farce might easily be called the most tasteless comedy of the 60s. In it, Dino plays a womanizing (he gets a headache if he doesn't have sex every night), boozing Vegas lounge singer named...Dino, who finds himself stranded in Climax, Nevada with Kim Novak, Felicia Farr and Ray Walston. Written and directed by Billy Wilder. B&W. 35mm Panavision. 126 mins. 1964. SAT at 3:30, 7:45

CAREER

A wry slice of backstage Broadway blues, with Dino leading the pack as a slick producer mixing it up with the denizens of the Great White Way. The great supporting cast includes Anthony Franciosa, Shirley MacLaine, Carolyn Jones. Directed by Joseph Anthony. B&W. 35mm. 105 mins. 1959. SAT at 1:00, 5:30, 9:50

SUN NOV 24

A pair of Robert Altman's sterling 70s classics!



CALIFORNIA SPLIT

This free-wheeling saga about a pair of compulsive gamblers might seem light-hearted at first, but Altman puts his indelible spin on it and delivers a beautifully nuanced, melancholy picture of the realities of an empty lifestyle. Starring Elliott Gould, George Segal. Directed by Robert Altman. Color. 35mm. 107 mins. 1974. BRAND NEW PRINT! SUN at 3:30, 7:45

THE LONG GOODBYE

When Altman's eccentric version of Raymond Chandler's classic Philip Marlowe detective novel first appeared, many critics were rattled by the director's irreverent decision to "modernize" the story. The fusion of 1950s pulp romanticism and 1970s moral ambiguity results in one of Hollywood's most revealing portraits of itself. Starring Elliott Gould, Nina Van Pallandt, Sterling Hayden, Mark Rydell and Jim Bouton. Screenplay by Leigh Brackett. Directed by Robert Altman. Color. 35mm. 112 mins. 1973. SUN at 1:15, 5:30, 9:45

MON NOV 25

THE SOURCE



If you missed these terrific short works at this year's Lesbian & Gay Film Festival, here's a great chance to catch up! **THE SOURCE** (Hope Windle and Georgina Corzine, 55 mins.) is a docu-drama about hot surfer chicks, mermaids, and the courageous women who pursue the perfect curl! **OUT LOUD** (Cheri Gaulke, 18 mins.) Gay and lesbian teens discuss their hopes and fears. **O HAPPY DAY** (Charles Lofton, 6 mins.) eroticizes the Black Power movement and invents a revolutionary moment in gay history. **LEATHER** (Hardy Haberman, 10 mins.) gives new meaning to the seemingly self-contradictory statement "Bondage is freedom." **BLACK HAIR AND BLACK EYED** (Julie Whang, 8 mins.) proves it's one thing to be hip, cool, and assimilated and another to actually make your life work. Total running time: 98 mins. Frameline members receive \$1.00 off. MON at 7:00, 9:15

TUES NOV 26

THE TRANSFORMATION



This program is comprised of two separate short documentaries, the first, **THE SALT MINES** (1990; 47 mins.), explores the lives of Sara, Gigi and Giovanna, three Latino transvestites who for years have lived on the streets of Manhattan, supporting their drug addictions through prostitution; the second, **THE TRANSFORMATION** (1995; 58 mins.), chronicles the changes that Ricardo (Sara, in the first film) undergoes after knowing that he is HIV+. In order to move out of his street life he accepts help from a group of Born Again Christians who in exchange demand a complete transformation from homosexual to heterosexual. Directed by Susana Aikin and Carlos Aparicio. Color. 3/4" Video. Total running time: 105 mins. Frameline members receive \$1.00 off. TUE at 7:00, 9:15

WED & THURS NOV 27 & 28

SEPTEMBER SONGS

The Music of Kurt Weill



This tribute to the life and music of Kurt Weill features Lou Reed, Teresa Stratas, Elvis Costello and the Brodsky String Quartet, Betty Carter, PJ Harvey, William S. Burroughs, Charlie Haden, The Persuasions and a host of others performing many of the composer's most celebrated songs, including "Mack The Knife," "September Song," and "Alabama Song." From the steely austerity of a 1930s factory floor to the glittering spectacle of a Broadway musical stage, each performance reflects the magic of the music and captures Weill's creative spirit. Written and directed by Larry Weinstein. Color. 35mm. 89 mins. 1995. CANADA. U.S. THEATRICAL PREMIERE. WED & THUR at 2:00, 4:00, 6:00, 8:00, 10:00

FRI NOV 29 - THURS DEC 5

MABOROSI



"Hirokazu Kore-Eda's exquisitely beautiful film MABOROSI follows the spiritual odyssey of Yumiko, a young Japanese woman recovering from her husband's inexplicable suicide. But that description doesn't begin to evoke the essence of a movie that is a pictorial tone poem of astonishing visual intensity and emotional depth. Watching the film, which has little dialogue and many lingering shots of the Japanese landscape, one has an uncanny sense of entering the consciousness of the main character and seeing through her eyes. MABOROSI conveys a different sense of reality from most films. Instead of searching for psychological explanations, it discerns a deeper design to Yumiko's life. The film, which was made with only natural light, draws the viewer into its spiritual mood with one breathtaking shot after another."—S. Holden, NY TIMES. With Makiko Esumi, Takashi Naitoh. Directed by Hirokazu Kore-Eda. Color. 35mm. 109 mins. 1995. JAPAN. BAY AREA THEATRICAL PREMIERE. NIGHTLY at 7:00, 9:15; SAT/SUN/WED MATS at 2:00, 4:30

FRI DEC 6 - TUES DEC 10

BEATS ON FILM!

Friday: ruth weiss in person!

THE BRINK Filmed in and around San Francisco, ruth weiss' film/poem is a ground-breaking work of experimental beat cinema. "THE BRINK should be included in any statement on San Francisco individual films and filmmakers."—Stan Brakhage, FILM CULTURE (Summer 1963). Written and directed by ruth weiss. B&W. 16mm. 40 mins. 1961. USA. ruth weiss will appear in person, reading her poetry with musical accompaniment. FRI at 7:30 only



GREENWICH VILLAGE STORY The long-awaited revival of Jack O'Connell's film about the denizen's of New York's Greenwich Village. A struggling young beat writer and his baller-dancing girlfriend form the basis for this offbeat story of art vs. selling out. "The film roams the bars and beatnik caverns, the dingy pads and lofts and the colorful, clangorous confines of Washington Square. Extroverts, introverts and perverts make for the authentic color."—NY TIMES. With Robert Hogan, Melinda Plank, James Frawley. Written and directed by Jack O'Connell. B&W. 35mm. 95 mins. 1963. USA. FRI at 9:45 only.

Saturday



BEAT GENERATION AN AMERICAN DREAM The beats—the bohemian writers and artists who gathered in the 1950s in San Francisco's North Beach and New York's Greenwich Village to decry the stagnation of their society—are the subject of this unique documentary. The film is a montage of B&W footage of 50s events and of contemporary interviews with the remaining living beats, filmed in 1982. Included are readings by Alan Ginsburg, Lawrence Ferlinghetti, Robert Creeley, Amira Baraka, and Jack Kerouac. Music by Thelonius Monk, Otis Spann and David Amram. Directed by Jane Foreman. B&W. 16mm. 90 mins. 1987. USA. SAT at 2:00, 7:45

EXPERIMENTAL BEAT SHORTS Seven of the beat era's most infamous short films: **FLAMING CREATURES** (Jack Smith, 1963), **BRIDGES GO ROUND** (Shirley Clarke, 1958), **GO, GO, GO** (Marie Menken, 1962-64), **DESISTFILM** (Stan Brakhage, 1954), **MR. HYASHI** (Bruce Baillie, 1961), **VISIONS OF A CITY** (Larry Jordan, 1957/79), and **THE ADVENTURES OF JIMMY** (James Broughton, 1950). SAT at 5:45, 9:30

THE CONNECTION A group of junkies wait for their connection in one of the Beat Generation's most significant films. Brutal and mesmerizing, it is an uncompromising experience. With William Redfield, Warren Finnerty, Garry Goodrow, Roscoe Lee Browne, Jackie MacLean. Directed by Shirley Clarke. B&W. 35mm. 101 mins. 1961. USA. SAT at 5:40, 11:15

Sunday

THE LIFE OF ALLEN GINSBURG The visionary poet who inspired the Beat Generation with the rage and compassion of "Howl" and the tenderness of "Kaddish" is the subject of this lucid and compelling documentary. The film moves through each decade and each phase of Ginsburg's life. Interviews with Joan Baez, Ken Kesey, William Burroughs, Norman Mailer, Timothy Leary and Abby Hoffman. Directed by Jerry Aronson. Color & B&W. 16mm. 83 mins. 1992. USA. SUN at 2:00 only

KENNETH ANGER SHORTS Six of the notorious filmmaker's most astonishing works, including **FIREWORKS**, **PUCE MOMENT**, **RABBIT'S MOON**, **KUSTOM KAR KOMMANDOS**, **EAUX D'ARTIFICE**, and the legendary **SCORPIO RISING**. SUN at 3:45 only



BURROUGHS: THE MOVIE Burroughs is center stage in this wholly fascinating look at one of the true pioneers of the beat literary movement. Comprehensive and entertaining, it provides perhaps the most penetrating look at the man and his work. Featuring William S. Burroughs, Lauren Hutton, Patti Smith, John Giorno, Allen Ginsburg, Terry Southern. Directed by Howard Brookner. Color & B&W. 16mm. 90 mins. 1985. USA. SUN at 5:35, 9:45

NAKED LUNCH Burroughs' most notorious piece of fiction has been turned into one of the most harrowing and disturbing depictions of drug addiction ever put on film. Although the book had been considered "unfilmable," this brilliant film has taken its place as a crowning achievement of beat sensibility. Starring Peter Weller, Judy Davis, Ian Holm. Directed by David Cronenberg. Color. 35mm. 115 mins. 1991. USA. SUN at 7:30 only

Monday: BEAT NOIR!



BUCKET OF BLOOD A nebbish becomes the talk of the beat art community when his disturbing sculptures become the rage. As the grisly truth behind his "art" is revealed, the goofy humor turns eerily black. Starring Dick Miller, Barboura Morris. Directed by Roger Corman. B&W. 16mm. 66 mins. 1959. USA. MON at 8:15

BEAT GIRL A restless teenage girl takes up with a group of disaffected beatniks and becomes mired in a sordid world of drugs, degradation and violence! Starring Gillian Hills, Adam Faith, Christopher Lee, Oliver Reed. Directed by Edmond Greville. B&W. 16mm. 92 mins. 1960. MON at 6:20, 9:35

Tuesday

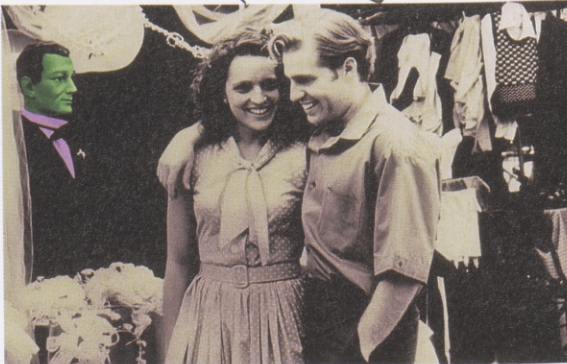
KEROUAC Key scenes from Kerouac's turbulent life are recreated in this fascinating docudrama. It's like being in the car with Kerouac and Neal Cassidy as they barrel back and forth across the country on the two-lane blacktop roads of 1947 America. Directed by John Antonelli. Produced by Antonelli and Will Parnellino. Color. 16mm. 73 mins. 1984. USA. TUE at 6:15 only

GREENWICH VILLAGE STORY See Friday, December 6 for description. TUE at 8:00

BRUCE CONNOR SHORTS The radical, experimental filmmaker and acknowledged master of the found footage form is represented by this outstanding collection of shorts including **THE WHITE ROSE**, **MARILYN TIMES FIVE**, **SCIENCE FRICTION** and others. Total running time: 74 mins. TUE at 9:45

WED & THURS DEC 11 & 12

LIKE A BRIDE (NOVIA QUE TE VEA)



This delightful family drama about the friendship of two Mexican Jewish girls during a period of turbulence and social flux in the 1960s won Mexico's Ariel (or Oscar equivalent) as Best First Film, and it resembles some of the best recent Mexican pictures, "Like Water For Chocolate" among them in its vivid detail and feminist framework, and in the unusual world it opens up. Starring Claudette Maillé and Maya Mishalska. Directed by Guita Schyfter. In Color. 35mm. 115 mins. 1993. In Spanish and Ladino, with English subtitles. WEST COAST THEATRICAL PREMIERE. WED at 2:00, 4:30, 7:00, 9:30; THUR at 2:00, 9:30

FRI DEC 13 - THURS DEC 19

FIRE ON THE MOUNTAIN



This exciting new documentary celebrates World War II's indomitable snowmen, the men of the 10th Mountain Division in war and peace. The film is an emotional portrait of the creation, grueling training, and daring war exploits of America's only mountain and winter warfare division; then it focuses on their next 50 years. Enticed by their love of the mountains, the Division lured championship skiers, mountain climbers and European mountaineers fleeing from Hitler into its ranks. They returned to the United States to become the pioneers of its infant ski industry and the backbone of its outdoor education and conservation movements. Produced and directed by Beth Gage and George Gage. In Color & B&W. 16mm. 72 mins. 1996. WEST COAST THEATRICAL PREMIERE. NIGHTLY at 6:00, 8:00, 10:00; SAT/SUN/WED MATS at 2:00, 4:00

FRI DEC 20 - THURS JAN 2

WALLACE AND GROMIT

The Best of Aardman Animation



Aardman Animations is currently recognized as a world leader in model animation. Their award-winning work is often imitated and yet the company continues to lead the field producing a unique brand of independent and commercial productions. The studio has been nominated for an Oscar four times, and won twice, all in the past five years. The 9 selected shorts on this program will dazzle and delight one and all! **A CLOSE SHAVE** (1995), 1996 Academy Award-winner for Best Animated Short features Wallace and Gromit in their latest adventure. Directed by Nick Parks; **CREATURE COMFORTS** (1989), also from Parks, and winner of the 1990 Academy Award for Best Animated Short; **WAT'S PIG** (1996); **PIB AND POG** (1994); **REX THE RUNT & DREAMS** (1992); **MY BABY JUST CARES FOR ME** (1987); **IDENT** (1989); **EARLY BIRD** (1982); **HEAT ELECTRIC COMMERCIALS** (1992). Produced by Aardman Animations. In Color. 75 mins. 1982-1996. GREAT BRITAIN. WEST COAST THEATRICAL PREMIERE. DAILY at 2:00, 4:00, 6:00, 8:00, 10:00

FRI JAN 3 - THURS JAN 9

GIRLFRIENDS

Lesbian Short Films from Around the World



This first-ever theatrical anthology of short films from around the globe by and/or about lesbians! These eight films have all garnered prizes or reaped kudos at festivals worldwide. **LITTLE WOMEN IN TRANSIT** (Barbara Heller, 7 mins.), **JUMPING THE GUN** (Jane Schneider, 10 mins.), **CARMELITA TROPICANA: YOUR KUNST IS YOUR WAFFEN** (Ela Troyano, 28 mins.), **GREETINGS FROM AFRICA** (Cheryl Dunye, 8 mins.), **EXCURSION TO THE BRIDGE OF FRIENDSHIP** (Christina Andreef, 12 mins.), **WATCHING HER SLEEP** (Barbara Rose Michels, 6 mins.), **JUST DESSERTS** (Monica Pellizzari, 14 mins.) and **PEACH** (Christine Parker, 16 mins.). Color and B&W. 35mm/16mm. 100 mins. WEST COAST THEATRICAL PREMIERE. NIGHTLY at 7:00, 9:15; SAT/SUN/WED MATS at 2:00, 4:30

FRI JAN 10 - THUR JAN 23

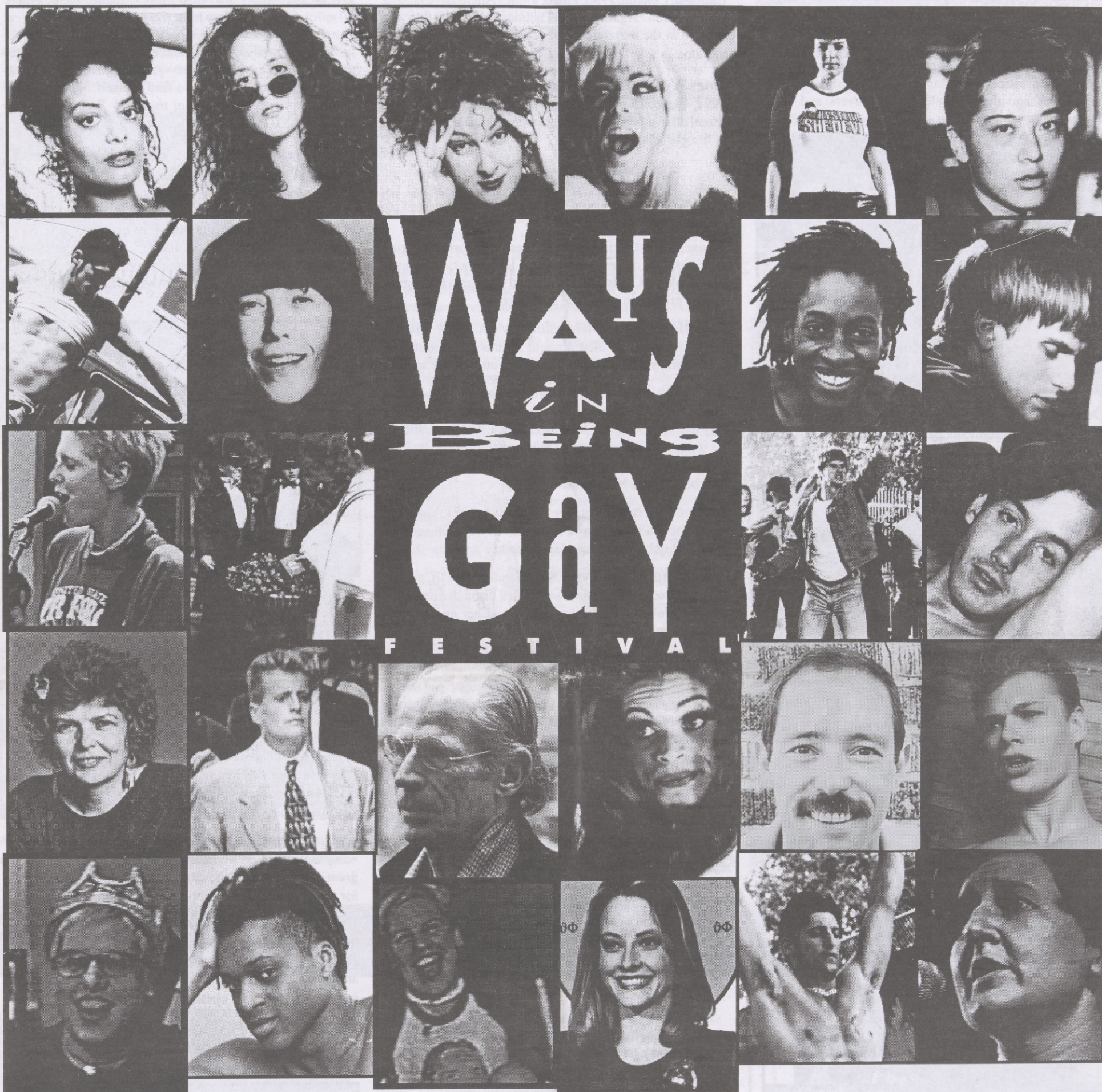
EVERYTHING RELATIVE



A lovely film about looking back. Six lesbians in their mid-thirties have come to the summer home of Katie and Victoria in lesbian-friendly North Hampton, Mass. Reminiscing about the past fifteen years, there are enough stories, regrets, love and fear to fill the heart of any soap fan—although the script and direction elevate it way beyond the limitations of daytime television. Another in a welcome short list of adult-themed films, the sexuality is frank and lovingly photographed; the look of the piece and the authentic acting of the extremely beautiful women make this "lesbian Big Chill" a must-see. With Monica Bell, Malindi Fickle, Ellen McLaughlin. Written and directed by Sharon Pollack. Color. 35 mm. 110 mins. 1996. BAY AREA THEATRICAL PREMIERE. NIGHTLY at 7:00, 9:15; SAT, SUN, WED MATS at 2:00, 4:30.

HALLWALLS

N o v e m b e r 1 9 9 6



HOW TO REACH HALLWALLS

PH: 716-835-7362 FAX: 716-835-7364
E-MAIL: hallwall@pce.net

HW is located in North Buffalo at 2495 Main Street in the Tri-Main Center, a large red brick former factory building which runs the entire block of Main St. between Jewett Ave. and Rodney St. Entrance and free parking (lighted at night) on Halbert St. which runs along rear of building. Park your car, enter through the glass doors, proceed to the elevator, and come up to the 4th floor.

GALLERY HOURS: Tues.-Fri. 11-6, reopening 7:30-8:30 P.M. on evenings of events in cinema and/or theatre (usually Thurs.-Sat.) Admission free

TO FIND OUT WHAT'S HAPPENING AT HALLWALLS

Hallwalls Monthly Calendar of Events Become a member and receive the calendar, know what's happening, get \$\$\$ off all Hallwalls events.

Hallwalls is now on line.

Find us on the World Wide Web at <http://www.pce.net/hallwall>

Artwaves airs on BCAM (Channel 18) Tuesdays at 10:30 P.M. Produced at Hallwalls by media study interns, it highlights Hallwalls events and showcases the work of local and regional media makers.

HALLWALLS CONTEMPORARY ARTS CENTER

2495 Main Street • Suite 425
Buffalo, NY 14214

ADDRESS CORRECTION REQUESTED

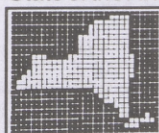
VISUAL ART

FILM • VIDEO

JAZZ • PERFORMANCE

NEW MUSIC • WRITING

State of the Arts



NYSCA

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BUFFALO, NY
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Fri. Nov 1 at 8 pm

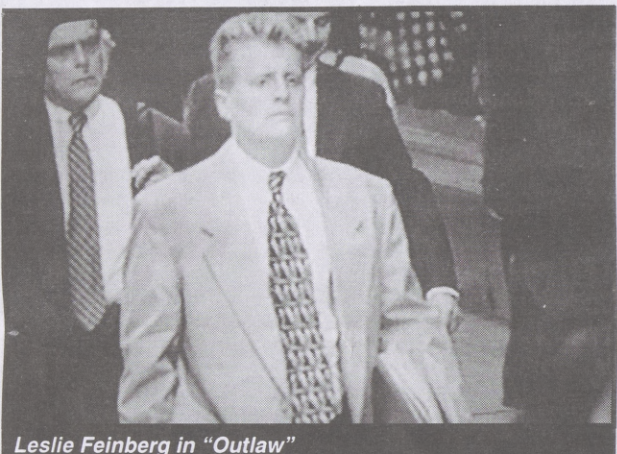
GENDER OUTLAWS & JODIE FOSTER

Shinjuku Boys (Kim Longinotto & Jano Williams, Australia, 1995, 16mm 54 min.) is an award winning documentary on the lesbian transvestite hosts of Tokyo's Cafe Marilyn. The film follows their life at home and at work, eliciting exceptionally candid revelations from them about their gender-bending lives. An empowering testament to the openness and ingenuity of these outlaws and the transcendent space of resistance they have constructed for themselves and their female clients, lovers and confidantes.



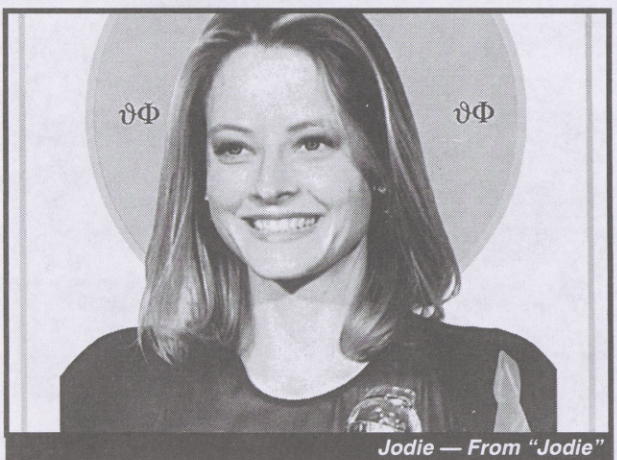
From "Shinjuku Boys"

Outlaw (Alisa Lebow, USA, 1994, Video, 26 min.) Transgender activist **Leslie Feinberg** author of *Stone Butch Blues*, challenges society's rigid gender definitions in this powerful documentary.



Leslie Feinberg in "Outlaw"

Jodie (Pratibha Parmar, UK, 1996, Video, 26 min.) explores the phenomenon of **Jodie Foster** as a dyke screen idol, lending insight into the uncertainty of her butch/femme identity.



Jodie — From "Jodie"

Sat. Nov. 9 at 7 pm

YOUNG LOUD AND QUEER

Youth Video makers coming up and out in the 90s.

Sponsored by GLYS - Gay and Lesbian Youth Services of Western New York

A coast to coast/international and hometown compilation of youth-produced poems video diaries, PSAs spoof commercials, portraits, including work from BENT-TV produced by the Manhattan-based Hetrick-Martin Institute's gay, lesbian, bisexual and transgendered youth. Inspired by the work of BENT-TV Hallwalls, in partnership with Gay, Lesbian Youth Services of Western New York, is conducting a video production workshop with lesbian, gay and bisexual youth in Buffalo. The workshop is being taught by **Robin Smith**, a local video maker. Video work produced through this workshop will be screened tonight and throughout the month-long Ways in Being Gay film and video screenings.

The Best of BENT-TV (1995-1996 USA, Video, 60 min.)

Lessons in Baby Dyke Theory, (Thirza Jean Cuthand, Canada, 1995, Video, 3 min.) A baby dyke's hilarious search for her contemporaries.

Colonization: The Second Coming (Thirza Jean Cuthand, Canada, 1996, Video, 4 min.) Aliens have landed. Colonization? Again?! A first nations baby dyke throws a wrench in the extraterrestrial plans and throws away her vibrator.

Does Your Mother Know (Helen LittleBoy UK, 1994, Video, 18 min) Young British lesbian and gay men reveal all in an energetic and irreverent look at growing up in the gay 90s.

Thurs. Nov. 14 at 7:30 pm

GIRL CRUSH

An exciting collection of diverse lesbian shorts exploring relationships, desire, longing and loss. Rochester-based videomakers **Christine Russo** and **Margaret Wagner** will be present to introduce the program.

Le's Be Friends (Helen LittleBoy UK, 1994, Video, 5 min.) Lesbians and their straight friends talk about their relationships. Produced for Channel Four's OUT series,

Sexuality/Identity (Margaret Wagner USA, 1993, Video, 10 min.) A series of women openly talk about how they feel their sexuality has been formed. The sensuality of the images and music express what is firmly stated by each woman...that they are comfortable with their sexuality and the choices they have made.

Venice Corner (Christine Russo USA, 1995, Video, 10 min.) The road is used as a metaphor for the mileage of a relationship between two close friends

Surviving Memory (Ellen Flanders, USA/Canada, 1996, 16mm, 8 min.) The viewer is led through a narrative about a Jewish Woman, her lovers and her engagement with past and present political forces.

The Wild Woman in the Woods (Shani Mootoo, Canada, 1993, Video, 14 min.)

A South Asian butch dyke's rendezvous with an alluring femme Goddess takes her up a snowy mountain and opens up a whole new world for her.

Looking for LaBelle (Jocelyn Taylor, USA, 1991, Video, 5 min.) A downtown homemovie of an intimate house party that heats up to the sounds of 70's cybersoul superstars **LaBelle**.

What Is A Line? (Shari Frilot, USA, 1994, Video, 10 min.) weaving the narrative of a jilted lover with footage of a moving train, this tape is a dark comedic study of the mechanics of physical and psychological progression.

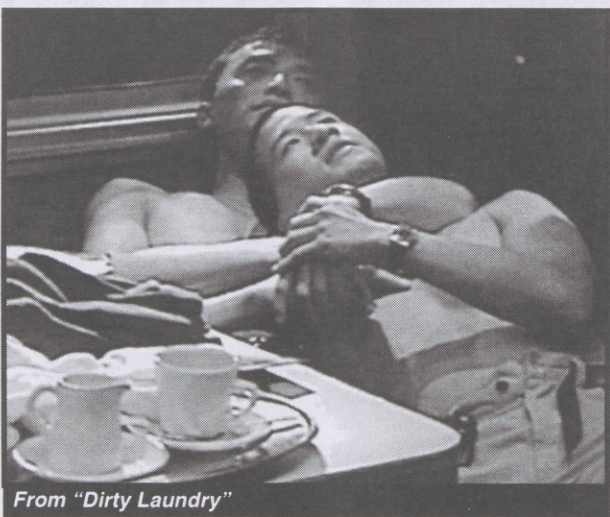
Curtains (Stephanie and Mark Morgenstern, Canada, 1995, 16mm, 12 min.) A riveting mystery about remembering the past and lost love. Numerous Festival screenings and awards.

Fri. Nov. 15 at 8 pm

RICHARD FUNG IN PERSON

Sponsored by CEPA Gallery and the Graduate Gay and Lesbian Alliance SUNYAB

This program features two intelligent and insightful works that explore the intersection of race and sexuality with family, community and national identity. In an engaging mix of campy/soap opera fiction, documentary interviews, archival footage, historical detail, and critical insight, **Dirty Laundry** & **Brincando El Charco: Portrait of a Puerto Rican Woman** investigate how gay sexuality fits in. The program will be introduced by Trinidad-born

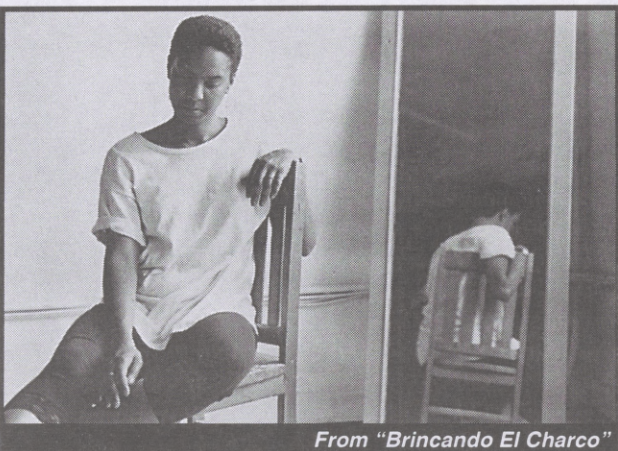


From "Dirty Laundry"

Toronto-based video producer and writer **Richard Fung**' whose videotapes have been screened internationally and essays have been published in several anthologies, magazines and journals.

Dirty Laundry (Richard Fung Canada, 1996, Video, 30 min.) A cross country train trip turns into an allegorical journey for a Chinese Canadian gay man when his encounter with other passengers — including a flirtatious porter and lesbian off to see her lover — teach him to look towards his family history in order to find himself. *Winner of the best Canadian Film/Video at the 1996 Toronto Lesbian and Gay Film /Video Festival.*

Brincando El Charco: Portrait of a Puerto Rican Woman (Frances Negron-Muntaner, USA, 1994, 16mm, 55 min.) tells the story of Claudia Marin, a middle-class light skinned Puerto Rican lesbian, photographer/videographer who is attempting to construct a sense of identity and community in the US. Her struggles with issues of family, sexuality, creativity, identity and racism are interwoven with the stories of her interview subjects. An ITVS production.



From "Brincando El Charco"

Thurs. Nov. 21 at 7:30pm

WHERE THE BOYS ARE (THE BODY BEAUTIFUL)

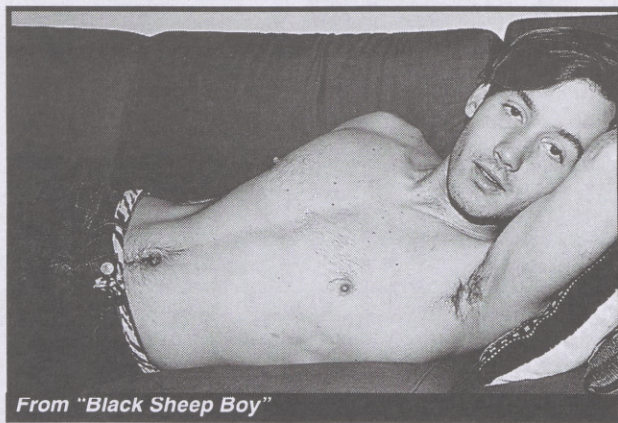
A Group Show of work that explores gay identity, sexual longing and fantasy by some of the most exciting independent film and video makers working today.

Lonely Boy (Steve Reinke Canada, 1993, Video, 8 min.) Scenes from a classic 1960s Canadian National Film Board documentary (also titled *Lonely Boy*) about then teen idol **Paul Anka** intercut with a classic gay porn loop from the late 70s, "The Summer of Kip Noll."

Tattoo Needle Pricks (Joe Balass, Canada, 1990, 8 min.) Bob "Squid" Mckensie gets a job at Ester's go-go gram agency where "the dancers dance their balls off just for you." A lush, homoerotic tale with camp overtones.

Birch (Steve Kokker Canada, 1995, Video, 30 min.) turns its libido toward Russia, voyeuristically videotaping, on one hand a real life encounter with a hunky Russian cadet, and on the other hand a S/M espionage fantasy of American agents and KGB operatives.

Black Sheep Boy (Michael Wallin USA, 1995, 16mm, 37 min.) is a dizzying and erotic journey into the artist's obsession with younger men.



From "Black Sheep Boy"

Frank's Cock (Mike Hoolboom, Canada, 1993, 16mm, 8 min.) is an explicit narrative of sexual obsession in the time of the AIDS Epidemic. NFB Best Short Film Award at the 1994 Toronto International film festival.

Sat. Nov. 23 at 8 pm

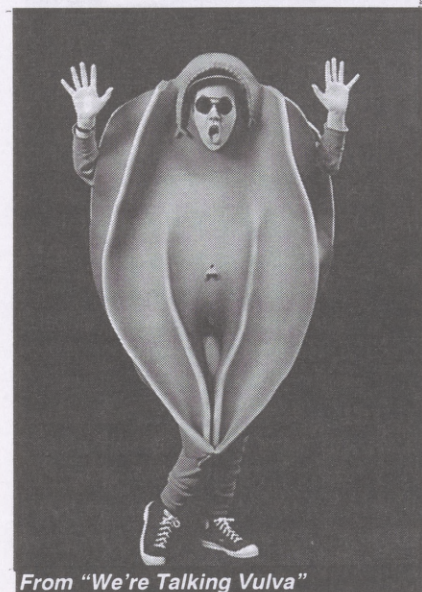
WHAT DOES A LESBIAN LOOK LIKE? Shawna Dempsey and Lorri Millan In Person
Sponsored by CEPA Gallery

Winnipeg-based **Shawna Dempsey** and **Lorri Millan**

F I L M / V I D E O

have been collaborating on feminist, costume-based performance art since 1989. Sexy, humorous and insightful their video and film work explores the lesbian gendered self. **Dempsey and Millan** are in much demand and each year tour a wide range of Canadian and American venues.

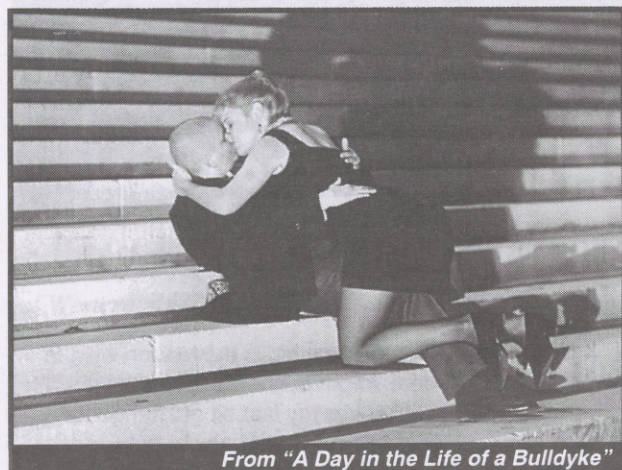
What Does a Lesbian Look Like (1994, Video, 2 min.) Produced as part of Much Music's *Word Up* series, this tape presents every stereotype about lesbians, while proudly confirming them all.



From "We're Talking Vulva"

We're Talking Vulva (1990, 16mm, 5 min.) A five foot, six inch rapping vulva, in an unexpected parody of the music video genre, leads the viewer on a complete description of female genitalia.

Object/Subject of Desire (1993, Video, 5 min.) In their familiar humorous style, **Millan and Dempsey** explore the elements of passionate lesbian love. Want, in all forms, is discussed by **Dempsey**, until carnality and lesbian identity erupt, challenging heterosexual assumptions about the object of "her" desires.



From "A Day in the Life of a Bulldyke"

A Day in the Life of A Bulldyke (1995, Video, 11 min.) Performance artist extraordinaire **Lorri Millan**

plays a shaved-head, stogie-smokin' bulldyke butcher who does not shy away from fulfilling her desires.

Good Citizen: Betty Baker (1996, 16mm 27 min.) is a comedy that satirizes the rise of the new Right, the disparity between the rights of men and women and xenophobia. And of course it has a happy ending: everyone becomes a lesbian.

Sun. Dec. 1 at 7:30 pm
DAY WITHOUT ART
Mike Hoolboom

Sponsored by CEPA GALLERY, Squeaky Wheel and The Media Study Graduate Group at UB

This program of intensely moving film and video testimonies addresses both the urgency and loss of life in the age of AIDS. The program will be introduced by **Mike Hoolboom**, one of Canada's best known and most prolific independent filmmakers. "As a person with AIDS and a moviemaker I've made a few stabs at trying to represent my experience - *Frank's Cock* dealt overtly with AIDS - but I saw in *Vito's* speech a way to deal more directly with the plague, to proffer something that joined *Vito's* terrible fury and the more personal responses I had." Following the screenings there will be a reception for Benedict House. Buffalo's oldest AIDS organization is moving to a new location on Main Street, and the new facility will need artists to donate work and ideas to make the "hospice" a home. Artists are invited to bring themselves and their ideas to this final event of the Ways In Being Gay Festival, and meet with residents of Benedict House to explore the possibilities.

Frank's Cock (Mike Hoolboom, Canada, 1993, 16mm, 8 min.) is an explicit narrative of sexual obsession in the time of the AIDS Epidemic. (Winner of the NFB-John Spotton Award Best Canadian Short Film Award, 1994 Toronto International Film Festival)

Letters From Home (Mike Hoolboom, Canada, 1996, 16mm 15 min) a poetic dialogue between the filmmaker and the late **Vito Russo**, the film confronts AIDS from an activist position. The film's text is from one of the keynote AID's speech of the 1980's delivered by **Russo** in Albany in 1989 to protest an uncaring Republican administration. (Winner of the NFB-John Spotton Award Best Canadian Short Film Award, 1996 Toronto International Film Festival)

Water into Fire (Zachery Longboy, Canada, 1994, 10 min) **Longboy** outs himself as a First Nations Fag living with HIV.

Internal Combustion (Alisa Lebow & Cynthia Madansky USA, 1995, Video, 8 min.) interweaving the testimony of two friends, an HIV positive Latina lesbian and an HIV negative Jewish Lesbian, the video deals with mourning and loss and breaks many silences about lesbians and AIDS.

Memento Mori (Jim Hubbard, USA, 1995, 16mm, 17 min) an emotional, understated and elegant film poem about the death of a friend.

Political Funerals (James Wentzy/Jerry Lakatos, USA, 1995, Video, 29 min.) Simple documentary footage of a series of funerals and political actions is transformed into a fierce and moving protest against government inaction in response to the AIDS crisis. Produced by AIDS Community TV in New York.

I Hung Back, Held Fire, Danced and Lied (Tom Kalin, USA, 1996, Video, 5 min) a moving visual montage recalling deceased artists, friends and images of happier, bygone times.

THE BIRTH OF AMERICAN VIDEO

Curated and presented by Chris Hill
UB Center for the Arts Screening Room 112
FREE

WED. NOV. 6, 7:30 pm: PROGRAM 8
Gendered Confrontations - Part 2: Science, Religion and Media
WED. NOV. 13, 7:30 pm: PROGRAM 9
Performance of Video Imaging Tools
WED. NOV. 20, 7:30 pm: PROGRAM 10
Investigations of the Phenomenal World — Space, Sound and Light
WED. DEC 4, 7:30 pm: PROGRAM 11
Approaching Narrative — "There are Problems to be Solved"

ALL SCREENINGS ARE PRICED AS FOLLOWS:
\$4 HW members
\$5 students and seniors
\$6 general

SEE MORE FOR LESS WITH YOUR WAYS IN BEING GAY 1996 FREQUENT ATTENDER PASS

Have your pass stamped at each \$6/\$5/\$4 event you attend. FIVE stamps entitle you to one Free Admission. Pick up your Frequent Attender Passes at the Hallwalls Box Office at the first event you attend. (No free admission to Betty concert).

F E A T U R E F I L M



From "The Celluloid Closet"

2 Screenings

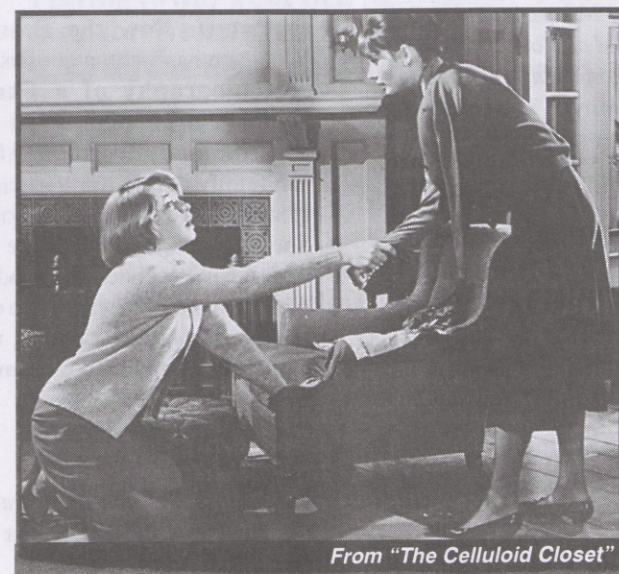
Sat. Nov. 2 at 7:30 & 9:30pm

THE CELLULOID CLOSET

(Rob Epstein and Jeffrey Friedman, USA, 1995, 16mm, 102 min.)

Based on **Vito Russo's** pioneering history and directed by the team responsible for the Oscar winning documentaries *The Times of Harvey Milk* and *Common Threads*, The

Celluloid Closet is a sexy, funny, infuriating and instructive overview of a Hundred years of largely stereotyped depictions of homosexuals in Hollywood movies. Narrated by **Lily Tomlin**, clips from 120 films are lucidly and wittily presented, covering not just the obvious highlights but also rarities and eyebrow-raising second looks. These are accompanied by personal commentary from Sympathetic Hollywood insiders (such as **Whoopi Goldberg**, **Tom Hanks**, **Susan Sarandon**) and skeptical gay spectators (including **Susie Bright**, **Quentin Crisp**, **Harvey Fierstein**), the latter group reviving both the sting of insulting stereotypes and the hunger with which crumbs of self-recognition were appropriated and consumed.



From "The Celluloid Closet"



From "Stonewall"

Sun. Nov. 3 at 7:30 pm

STONEWALL

(Nigel Finch, UK, 1995, 35mm, 98 min.)

University at Buffalo, Amherst Campus,

Student Union Theater, 2nd floor

Sponsored by the Lesbian Gay Bisexual Alliance and UUAB at SUNYAB

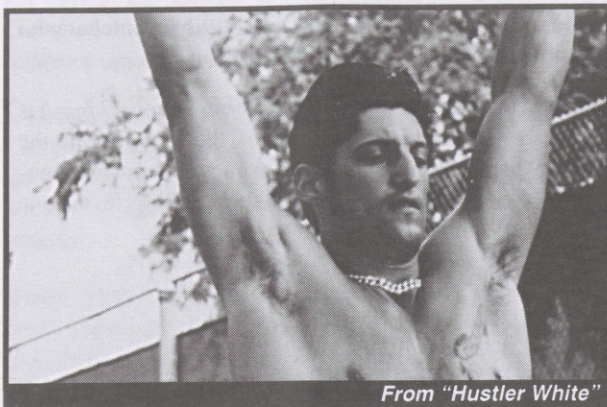
In the days before the 1996 election we commemorate gay pride and the ongoing fight for gay civil rights by looking back to Stonewall. Adapted from **Martin Duberman's** book of the same name, *Stonewall* is a semi-fictional account of the chain of events leading up to that sweaty riot in 1969 which would forever change lesbian and gay history. As seen from the eyes of the film's Puerto Rican

FEATURE FILM

hero(ine), *LaMiranda*, *Stonewall* goes beyond the simple facts and figures to recount its history of love as a love story. From the high-heeled Stonewall girls to the buttoned-down members of the Mattachine Society, the film speaks to both personal experience and historical change. Under *Nigel Finch*'s stylish and energetic direction, *Stonewall* recreates the fashion, politics, music and ambiance of New York in the late 1960s. *Nigel Finch* died from complications due to AIDS as *Stonewall*, his first feature film, was being completed.



From "Stonewall"



From "Hustler White"

2 Screenings

Preceded by a live performance by Ron Ehmke

Fri. Nov. 29 and Sat. Nov. 30 at 8pm

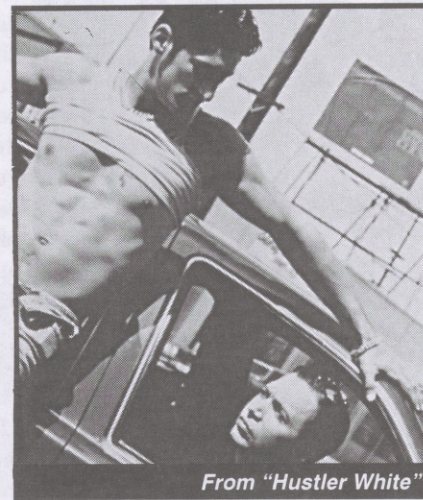
Sponsored by the Lesbian Gay Bisexual Alliance at SUNYAB

HUSTLER WHITE

(Bruce LaBruce & Rick Castro, Canada/USA 1996, 16mm, 80 min.)

Notorious avant-garde fag filmmaker **Bruce LaBruce** has garnered international acclaim as a director and budding superstar for his two previous sex-scene-filled groundbreaking feature films, *No Skin Off My Ass* and *Super-8 1/2*. In *Hustler White*, his latest film which Bruce promises is merely the first installment of his *Hustler Trilogy* (think *Kieslowski*), he again directs and stars. *Hustler White* is a romantic comedy about hustlers on Santa Monica Boule-

vard starring fashion model **Tony Ward** (best known for his work alongside *Madonna* in her *Justify My Love* and *Cherish* videos) as Monti. The film follows Monti, a streetwise yet clumsy and accident prone hustler through his typical routine of sordid and bizarre encounters with hustlers, johns and pornographers. Look for the usual array of underground superstars, from NEA poster boy **Ron Athey** to real life porn stars **Kevin Kramer** and **Alex Austin**. Famed drag-queen **Vaginal Davis** does an amazing boy-drag, and of course, the film features **LaBruce** himself. Co-directed by **Rick Castro**, a Hollywood photographer known for capturing the lives and experiences of hustlers on Santa Monica Boulevard and co-produced by former Hallwalls film curator **Jürgen Brüning**.



From "Hustler White"

LITERATURE

just buffalo presents

Thurs. Nov. 7 at 7:30 pm

\$6/\$5/\$4

Jimmie Gilliam & Minnie Bruce Pratt

Minnie Bruce's book of prose stories about gender boundary crossing, *S/He*, was issued by Firebrand Books in Spring 1995. In these lyrical vignettes, Minnie Bruce expands the boundaries of gender and explores the fluidity of sex and gender, and asks—How many ways are there to be a girl, boy, man, woman? Minnie Bruce's stories are part of new theory appearing at the intersections—of US feminist liberation, writings of women of color globally, queer liberation, and emerging transgender liberation. *S/HE* moves these ideas into



Minnie Bruce Pratt

everyday action by giving flesh to theory.

Jimmie Gilliam is a poet, writer, editor and teacher who has recently completed a 39-year teaching career, the last two decades as Professor of English at Erie Community College/City Campus. She is the mother of two daughters, Marea Jill Cheval of Albuquerque, New Mexico, and Jennifer Margaret Canfield of Washington, DC.

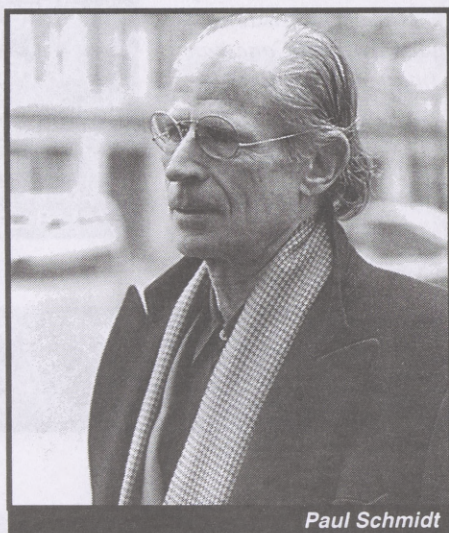
Past publications include work in the 1995 anthology, *Poets at Work: Contemporary Poets—Lives, Poems, Process; The Rime and Roar of Revolution; Ain't No Bears Out Tonight*; and *Pieces of Bread*.

Gilliam will read from *Torn From The Ear of Night* and *In The Land of The Sky*, works in progress.

Sat. Nov. 9 at 10:30 am

A breakfast conversation with Minnie Bruce Pratt

We will make the coffee, good coffee. You bring a brown bag breakfast and join us for an informal conversation with Minnie Bruce.



Paul Schmidt

just buffalo presents

Thurs. Nov. 14 at 7:30 pm

\$6/\$5/\$4

Paul Schmidt

Eminent translator, award winning playwright, poet, scholar and actor. A Brooklyn native, currently on the faculty of the Yale School of Drama, Mr. Schmidt has worked with Elizabeth Swados, Tom Waits, Peter Sellars, Robert Wilson, Cambiata Soloists, and Yvar Mikhashoff. He is the author of *Meyerhold at Work* and the editor of *Running From America: the Poems and Plays of Timothy Mayer*. His book-length theatrical translations include Chekov, Brecht, Genet, Gogol, Moliere and Pushkin. His own plays include *The Beautiful Lady* which won the Helen Hayes Award for Best New Play, *Snow on the Mesa*, *Alice*, and *Black Sea Follies*. *Alice* (with songwriter Tom Waits) won the Italian Premio Ubu for best foreign play of 1994.

Sat. Nov. 16 at 10:30 am

A breakfast conversation with Paul Schmidt

Again, we will make the coffee, good coffee.

fee. You bring a brown bag breakfast and join us for an informal conversation with Paul Schmidt.

Fri. Nov. 22 at 8 pm

\$6/\$5/\$4

Jacqueline Woodson Autobiography of a Family Photo

Sponsored by Shades

"Persevere. Take risks, believe in your story, finish."

When it comes to choosing the subject matter for her books, Jacqueline Woodson is fearless. Her five novels for and about young adults have addressed alcoholism, lesbianism, racism, class tensions, and the



Jacqueline Woodson

real stuff. Now the Brooklyn-based Woodson has written her first adult book, *Autobiography of a Family Photo* (Dutton), a gripping series of vignettes about life in a dysfunctional African American family during the Vietnam war. "Girl stories" have been Woodson's mission. She says people often judge her work by who she is. "Jacqueline Woodson, African American, lesbian writer. No one ever says 'Hemingway, a misogynist, anti-Semitic, white male writer.' How come I can't just be a writer?"

Made possible with a special grant from the Readings & Workshops program of Poets & Writers, Inc.

COFFEE

Culture

AND COMPANY

SUNDAY, JANUARY 19
AT HALLWALLS

"Companionship is the reason why, in more impoverished circumstances, I would blow my last bit of change for a pack of butts. It was why I would dodge the waitress's eye to keep from surrendering an empty cup. To acquire a taste for coffee doesn't mean you have to learn to love its flavor, although, obviously, you also can. What you *do* have to love, though, is the ritual.

"And I mean all of it: from the way you take your coffee — straight black and scalding hot or modulated with cream and sugar — to the way you blow on it and wrap your hands around the cup, to the way you lift it to your mouth. This is a small but vital way our culture permits us to orchestrate a moment's worth of personal space. Whether you sigh and sink into a stupor at the counter with your cup untouched before you or drink its contents down in a flurry of agitated motions — for that instant everything has stopped. If someone happens to walk in as you pour yourself a cup, whoever it is knows to hold his fire. "Stand back and let me have this," these gestures say "I need it."

— John Thorne, *Wig Wag*, 1991

CALL FOR WORK — For others like me I invite you to lend your energy and ideas to this special event. I am available most mornings at Village Green with friends enjoying Emily's brew or you can call me at Hallwalls (835-7362) — Margaret

GET MORE FOR LESS!

GET FREE STUFF!

BECOME A MEMBER
OF HALLWALLS

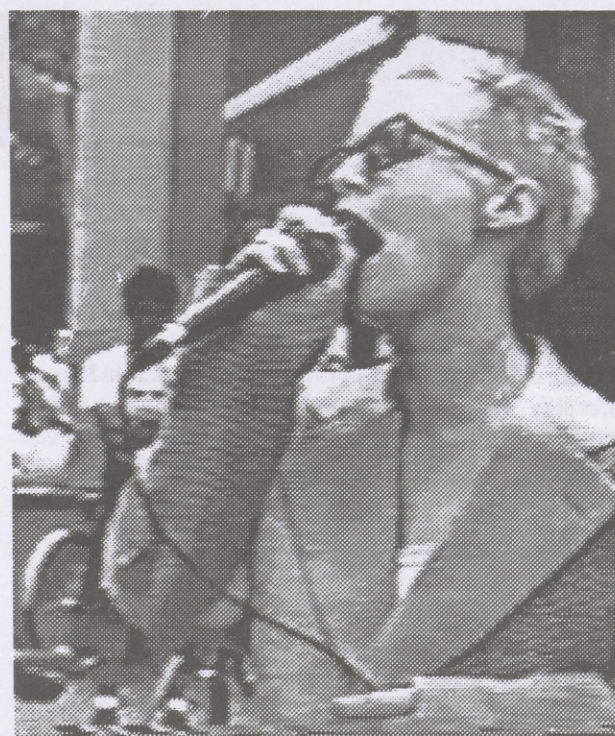
VIDEO / MUSIC / PERFORMANCE



Sun. Nov. 24 at 7:30 pm

SHE'S REAL (WORSE THAN QUEER) Lucy Thane and Miranda July In Person NYC Band Dim Sum Clip Job

Tonight's Video/Performance/Music and Zine presentation by San-Francisco-based *Lucy Thane* and Portland-based *Miranda July* explores how women, especially dykes have been central to the creative and political phenomenon sometimes known as Queerpunk. **SHE'S REAL, WORSE THAN QUEER**, (*Lucy Thane, USA, 1996, Video, 40 min.*) is a high energy video-film-music documentary by and about dykes beginning to find culture/lives that they can stand through punk rock. With few resources or role models and often difficult personal histories how do we learn to express ourselves and represent our lives? And pay the rent? *She's Real* is (about) building culture, making it up maybe: about survival and moving beyond that. Thriving. **SHE'S REAL** includes the bands *Fifth Column*, *g.b. jones*, *Tribe 8*, *Sister George*, *Team Dresch*, *Phranc*, *CeBe Barns Band*, *Kicking Giant*, *Cheesecake*, *Vitapup*, *Alice Stagg* and much more. *Miranda July* will also be presenting her BIG MISS MOVIEOLA SHOW CHAINLETTER PROJECT, "Girl if you make the movie I promise you somebody will see it." Plus a live performance by New York City-based band **Dim Sum Clip Job**, featuring drummer *Laura Cromwell* (God is My Co-Pilot, Cibo Matto) and *Chris Cochrane* (Suck Pretty), popular New York City queercore and experimental music performers.



SPECIAL EVENTS

Tues. Nov. 5 at 8 pm

Free

Q NEWS Election Night Brouhaha

Presented by The Gay & Lesbian Community Network of Western New York and QNews

Let's put the "party" back in party politics! Enjoy a brew and a ha-ha as we get together to watch election results on big screen format. Root for the white hats! Boo the villains! Will Strom Thurmond be the first hundred year old senator in our nation's history? Who will lead our country into the next millennium... Hillary or Liddy? Fun! Games! Refreshments! Patriotism! Sacrilege! Empress VI Vicky Vogue will perform your favorite Kate Smith anthems. Highlighting the evening will be our own election of the *First Lesbian President Of The United States*.

Fri. Nov. 8 at 8 pm

\$10 suggested donation

Benefit for Leslie Feinberg with Minnie Bruce Pratt and Friends

Unitarian Universalistic Church

Elmwood and W. Ferry St.

Sponsors: Workers World, HAG Theatre, Hallwalls and Shades

A benefit to help defray over \$10,000 in medical expenses for hometown Buffalo author and transgender activist Leslie Feinberg. This is an evening to say hello to old and new friends alike while enjoying the comfort of good friends, food and drink (especially really good strong coffee)

Sat. Nov. 9

Registration and Coffee at 9 am

Free and open to the public

Preaching to the Converted: The Interdisciplinary Queer Studies Graduate Conference of the University of Buffalo

Sponsored by the Graduate Gay and Lesbian Association of the University of Buffalo, GSA, and Women's Studies.

This conference is designed as a forum where graduate students working within various academic fields can share their research into the many facets of "queer studies."

Sun. Dec. 1 at 7:30 pm

Day Without Art:

Screenings and Reception for Benedict House

This program of intensely moving film and video testimonies addresses both the urgency and loss of life in the age of AIDS. Following the screenings there will be a reception for **Benedict House**. Buffalo's oldest AIDS organization is moving to a new location on Main Street, and is looking for artists and art to make the new home...home. Bring your willingness as an artist to this final event of *Ways In Being Gay*, and meet with residents of Benedict House to explore the possibilities.

Films and videos will include **Water into Fire** (*Zachery Longboy, Canada, 1994*), **Internal Combustion** (*Alisa Lebow & Cynthia Madansky, USA, 1995*), **Memento Mori** (*Jim Hubbard, USA, 1995*), **Holding Steady Without Screaming** (*James Wentzy, USA, 1995*), **Letters from Home** (*Mike Hoolboom, Canada, 1996*), **Political Funerals** (*James Wentzy/Jerry Lakatos, USA, 1995*) and **I Hung Back, Held Fire, Danced and Lied** (*Tom Kalin, USA, 1996*), and **Frank's Cock** (*Mike Hoolboom, Canada, 1996*)

(See Dec.1 film/video listings for more information)

WORKSHOPS

Sat. Nov. 23 at Noon

Register in advance by calling Hallwalls 835-7362

\$20.00/\$17.00 for HW members

A Workshop with Craig Hickman FACE THE CONFLAMA!

This interactive theatre workshop for adolescents and young adults examines the confusion and flaming drama of life, exploring a variety of issues, including but not limited to race, gender and sexuality, through the process of developing theater pieces collectively or individually. Participants will take part in a variety of theater games, writing exercises, and discussions which will seek to lay bare the heart of the issues raised. Craig Hickman's reputation as a poet, educator, activist, stage and screen actor, performance artists, journalist, screenwriter, publisher and an award-winning short story writer continues to grow by leaps and bounds. In each of these capacities he introduces a unique voice and fresh perspective, with results that are often brutally honest, but never the less than compelling in their reflection of our evolving culture.

Mon. Nov. 4, 11 and 18 from 7-10 pm

Playing (with) Your Self (& Others): A workshop for Writers, Performers, & Everyone Else conducted by Ronald Ehmke

\$15 general \$10 Hallwalls and just buffalo members

This three-night workshop promises an Outward Bound adventure through the murky waters of invented auto biography and improvised collaboration. Turn yourself into a fictional character, borrow someone else's life, cross your own borders with a stolen ID. Cruise Captain Ronald Ehmke as he shares tips 'n' tricks from 20 years' worth of theatrical and literary exploration. Everyone is welcome onboard: writers who want to perform, performers who want to write, people who have done neither but want a place to start. Since it's November and this is Hallwalls, the workshop will have an appropriately queer tilt, but same sex affection is not a pre-requisite. No other previous experience is necessary either, only a wardrobe of loose fitting, comfortable clothing. Advance registration is

strongly suggested; call Hallwalls to save your space on the raft.

Youth Video Workshop

Hallwalls, in partnership with GLYS — Gay, Lesbian Youth Services of Western New York, is conducting a video production workshop with lesbian, gay and bisexual youth in Buffalo. The workshop is being taught by **Robin Smith**, a local videomaker. Video work produced through this workshop will be screened on Nov. 9 @ 7 pm (**YOUNG LOUD & QUEER**) and throughout the month-long *Ways in Being Gay* film and video screenings, as well as on our public access program **Artwaves**.

SEE MORE FOR LESS!
GET FREE STUFF!

BECOME A MEMBER OF HALLWALLS!

PERFORMANCE

Opens Sat. Oct. 26, continues Nov. 1, 2, 8, 9 at 8pm
Buffalo United Artists presents
Virgins and Other Myths

When did you lose your virginity? Christopher Kelly endeavors to answer this question in this one man play about a man's coming out of age. Written by Colin Martin, this play was a smash hit in New York where it played earlier this year. For reservations and tickets prices call 832-7320.

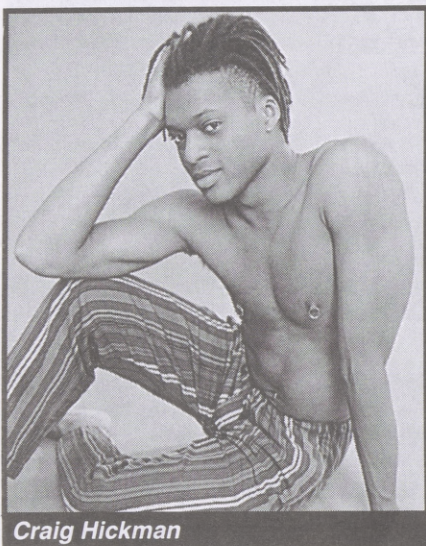
Thurs. 21 - Fri. 22 - Sat. 23 at 8pm

\$6/\$5/\$4

Craig Hickman
skin & ornaments

'Skin and Ornaments may represent one man's experience, but Craig Hickman makes it universal'
 — Bay Windows

"I believe that Craig's writing and performance is the highest artistic expression of drag in history"
 — Leslie Feinberg



Craig Hickman

"His fine work as an artist is innately informed by his role as an educator and activist." —

Newsweekly Hallwalls brings the show that sold out houses at the Boston Center for the Arts, an unflinching portrait of black gay life, at times raw and affecting, at

times hilarious and inspiring — always richly poetic. Hickman's *skin and ornaments* explores the manifestations of the most universal human emotion: fear. It seeks to strip away the masks we hide behind and the stereotypes we

impose on others to keep them at a distance. Hickman introduces a unique voice and fresh perspective, with results that are often brutally honest, but never less than compelling in his reflection of our evolving culture.

Fri. Nov. 15 at 8pm

\$6/\$5/\$4

Bill Thomas
A Day/In The Life

This work explores a day in the life of two black gay men. Through poetry and prose, this piece examines areas such as clubbing, racism, sensuality and AIDS. Black gay voices are silenced and dismissed. They are also negated and cloaked in fear. The term "In the Life" began in the 1920s when referring to black gay men. This piece is a celebration of life, love and living during "A Day/In the Life."

Mon. Nov. 25 at 7:30 pm

Free

David Butler
Drawing Down the Moon

A growing number of gays and lesbians are finding comfort and a sense of belonging in "Neo-Paganism." This eclectic traditional-reconstructionist spiritual movement draws mainly from various religions of pre-Christian Europe and the Americas. Hosted by David Butler and Cyd Cox, this casual evening of song, chants, readings and the sharing of personal experience will survey Neo-Paganism. Madeline Davis and Mark Ehrhardt will look back on our history as shaman, councilor, midwife and witch. We will enjoy the magic of being queer and celebrate reconnecting.

Fri. Nov. 29 and Sat. Nov. 30 at 8 pm

\$6/\$5/\$4

Devon Allen
Style

Confronting the dreams of the self and the invention of identity, *Style* relishes the voices of two women occupying

of flesh, her presentment to the world, her style, Jen dreams from every pore, every salt filled pore and navigates her own path through definitions of gender and class in a world where "nothing is new." And if nothing is new, what can she attach herself to —



Devon Allen

what grand design? what project? what movement? As she struggles to find her own self, the audience is introduced to a second woman whose world is a wall of definition, where one knows the landscape and labors to fit into its grassy, trimmed hedge enclosures, Jen's mother, a woman on the edge of unearthing herself. Join them for the excavation!

Fri. Nov. 29 & Sat. Nov. 30 at 8 pm

\$6/\$5/\$4 (includes admission to *Hustler White* screening)

Ronald Ehmke:
How I Spent my Summer Vacation

Before each night's screening of *Hustler White*, Buffalo based writer/performer Ronald Ehmke presents his newest and *queerest* work-in-progress. This comic catalog of sexual and cultural obsessions is a sneak preview of Ron's forthcoming monologue "Welcome to the Sausage Factory." premiering at Hallwalls next Spring.

SEE MORE FOR LESS! GET FREE STUFF!
 BECOME A MEMBER OF HALLWALLS!

EXHIBITIONS

Sat. Nov. 9

Lani Maestro, Cradle. Ugoy.

Artist's Talk at 8 pm

Opening Reception at 9 until 11 pm

On view in the gallery November 9 through December 21

Lani Maestro, born in the Philippines, and now living in Montréal, questions formulated notions of immigration, exile, origin and the construction of identity through a poetic sensibility. *Cradle. Ugoy.* refers to a back and forth swaying movement which the artist relates to identity and



Lani Maestro preparing grass mats for the installation. Cradle. Ugoy.

place. It features three installations: *Ako Ikaw. Ang Desyerto.* (I am You. The Desert.), *A Book Thick of Ocean* (*Un Livre en Plein Mer*), and *Cradle. Ugoy.* Maestro's spare and elegant installations combine a sophisticated formal vocabulary and an art historical genealogy traced in minimalism, conceptual art and craft traditions. In this work, the politics of difference and location, the questioning of power relations, and the possibility of meaningful social change, can be explored as an ongoing, dialogic process. This project was originated by Art in General in New York, and is accompanied by a catalogue with essays by Carolyn Forché, Rina Carajal, and Stephen Horne.

Sat. Nov. 9

That Way: Garth Amundson

Artist's Talk at 8 pm

Opening Reception at 9 until 11 pm

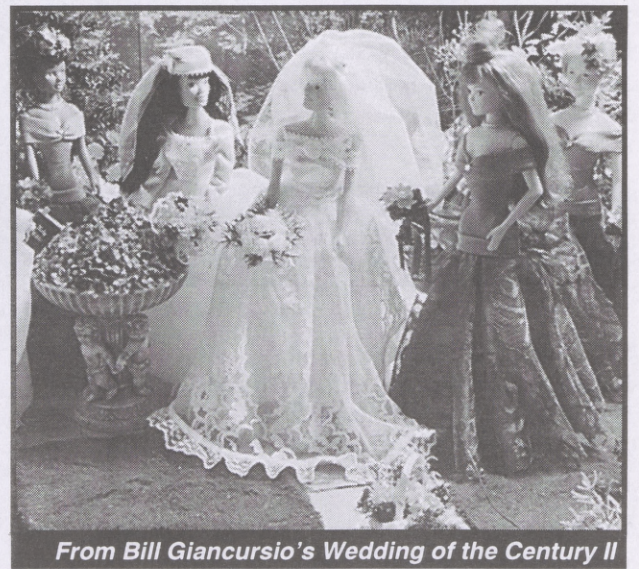
On view in the gallery from November 9 through December 21

As a part of the fifth biannual *Ways in Being Gay* festival, Hallwalls will present a solo exhibition of Syracuse-based artist **Garth Amundson**. Amundson's work explores the politics of masculinity, using a language that relies on his sense of beauty and history as well as theory. As a gay artist, he is particularly interested in historical instances of bodily regulation and surveillance. In works such as *Dr.*



From Garth Amundson, 1000 Fags 1992-Present

Kempf's Nightmare and *False Faces*, Amundson analyzes institutionalized fields such as art, medicine and psychology. In a video installation titled *TRAP*, Amundson explores what makes a "real man", and the paradoxes inherent in being a homosexual man. Amundson's work is rich and elegant, using installation, video, painting and collage in his exploration of poetic moments in the history of homosexuality.



From Bill Giancursio's Wedding of the Century II

Sat. Nov. 2

Wedding of the Century:

Photographs by Bill Giancursio

Savage Cat Café, corner of Lexington and Ashland

Opening Reception at 1 until 3 pm

On view from November 2 through November 29

Using Ken and Barbie dolls, *Giancursio* meticulously constructs scale models of same-sex couples being married in outdoor settings and photographs them. This work was inspired by litigation in Hawaii to legalize gay marriage.

EXHIBITIONS

On view through March 2, 1997
Opening Reception: Saturday, January 25, 1997
BOXES, BOOKS AND ALTARS:
The 1997 Hallwalls Members Show

Drop-off Days for Work:
Friday, January 4 (noon - 6 p.m.)
Saturday, January 5 (noon - 6 p.m.)

Mail-in Guidelines:

Call and make sure your membership is current, or join Hallwalls today! Send work in reusable packaging with sufficient postage for its return. Include your name, title of the work, date, medium and value, and your address and day and evening phone numbers.

Rather than a theme (which half the artists ignore anyway), this year's annual Members Show is organized around perennial and popular *forms* for art: *BOXES, BOOKS, & ALTARS*. For "boxes" think Duchamp and Cornell, Warhol's Brillo boxes, cigar boxes, cereal boxes, jack-in-the-boxes, lunch boxes, school lockers, treasure chests, hope chests, coffins, inlaid boxes, nested boxes, "Chinese" boxes (trick openings, hidden compartments), board games, paintings on box cardboard, cardboard box sculpture, even paintings *of* boxes. By "books" we do mean handmade artist books, of course, as well as illustrated books, altered books (cut-ups, collages), art made from books, paintings on pages (think Tim Rollins and KOS), bookplate art, comic book art, dust-jacket art, books of paintings, paintings of books. By altars we mean shrines both sacred and secular, pious and profane, traditional and postmodern, humorous and holy, Eastern and Western, personal and political, actual and virtual (cyber shrines), monumental and miniature, found and fabricated, ephemeral and eternal, site-specific and portable. So save those half-burned Advent and Menorah candles, cookie tins, and Christmas present boxes and start first thing Boxing Day morn (December 26) making new art for the Hallwalls Members Show. (For artists who already work at least occasionally with boxes, books and altars, existing work is also welcome.)

ARTISTS PLEASE NOTE: THE EARLIER THAN USUAL DROP-OFF DATES ARE SO ALL PARTICIPATING ARTISTS CAN (FOR THE FIRST TIME!) BE LISTED ON A PRINTED INVITATION.

ARTSLINK RESIDENCY WITH JOANNA RAJOWSKA November 4 - December 11, 1996

Hallwalls has been awarded its third grant from The ArtsLink Partnership to support a month-long residency by Polish performance and installation artist Joanna Rajowska. Hallwalls has previously hosted successful residencies by Polish filmmaker Maria Zmarz Koczanowicz and Romanian video installation artist Jozsef Bartha. Rajowska will be developing a new performance during her stay in Buffalo. This project is a part of Hallwalls' ongoing commitment to supporting the development of new work by offering artists financial support and access to facilities.

THE SKINNY:

THE INSIDER'S GUIDE TO THE ARTWORLD WORKSHOPS FOR VISUAL ARTISTS AT HALLWALLS

SEPTEMBER 10 -
NOVEMBER 26

TUESDAYS, 7:30 P.M.

HALLWALLS CINEMA

It's not too late to join us for this spectacularly successful series! Ever had that sinking feeling that the art world is like a game of cribbage, and no one ever taught you the rules? If you suspect you don't really know the different components of the art world and how they affect you as an artist, this series of workshops is for you. It will be conducted by Reine Hauser, who has written art criticism (for *ArtNews*, among other publications); consorted with collectors; written and received grants and fellowships; reviewed literally thousands of artists' portfolios and resumes; and worked in all aspects of the art world — museums, alternative spaces and galleries — all this while rarely wearing high heels. **Please call Hallwalls at 835-7362 to receive a brochure and registration information.**

SAVE \$\$\$ AT WAYS IN

You have read the calendar, looked at the pictures...so many events...so little time...not to mention \$\$\$ Festival prices are set low, in an effort to make it affordable for as many people as possible. But you can save money by taking advantage of one or both of the following choices:

1. JOIN HALLWALLS

Pay the lowest ticket price by becoming a member of Hallwalls. Members receive the HW calendar each month and pay the lowest price at all Hallwalls event for the year.

2. FREQUENT ATTENDER PASS

Have your pass stamped at each \$6/\$5/\$4 event you attend. FIVE stamps entitle you to *one Free Admission*. Pick up your Frequent Attender Passes at the Hallwalls Box Office at the first event you attend. (No free admission to Betty concert).

CALENDAR AT A GLANCE

All events at Hallwalls unless otherwise noted.
Please see program sections for full details.

NOVEMBER

- | | | |
|----|---|----------|
| 1 | PERF: Virgins & Other Myths | 8 pm |
| 1 | FILM/VIDEO: Gender Outlaws & Jodie Foster: Shinjuku Boys, Outlaw, Jodie | 8 pm |
| 2 | FEATURE FILM: The Celluloid Closet | 7:30 pm |
| 2 | EXH: Wedding of the Century: Photographs by Bill Giancursio (Savage Cat Cafe) | 1 pm |
| 2 | PERF: Virgins & Other Myths | 8 pm |
| 2 | FEATURE FILM: The Celluloid Closet | 9:30 pm |
| 3 | FEATURE FILM: Stonewall | 7:30 pm |
| 4 | WORKSHOP: Playing (with) Your Self (& Others) with Ron Ehmke | 7 pm |
| 5 | Q News Election Night Brouhaha | 8 pm |
| 6 | VIDEO: The Birth of American Video Program 8: Gendered Confrontations - Part 2: Science, Religion & Media (CFA) | 7:30 pm |
| 7 | LIT: Jimmie Gilliam & Minnie Bruce Pratt | 7:30 pm |
| 8 | PERF: Virgins & Other Myths | 8 pm |
| 8 | BENEFIT: for Leslie Feinberg w/Minnie Bruce Pratt & Friends | 8 pm |
| 9 | LIT: BreakfastTalk with Minnie Bruce Pratt | 10:30 am |
| 9 | VIDEO: Young, Loud & Queer: The Best of Bent TV, Lessons in Baby Dyke Theory, Colonization: The Second Coming, and Does Your Mother Know | 7 pm |
| 9 | CONFERENCE: Preaching to the Converted | 9 am |
| 9 | PERF: Virgins & Other Myths | 8 pm |
| 9 | EXH: Lani Maestro - Artist's Talk | 8 pm |
| 9 | EXH: Garth Amundson - Artist's Talk | 8 pm |
| 9 | EXH: Garth Amundson - Opening Reception | 9 pm |
| 9 | EXH: Lani Maestro - Opening Reception | 9 pm |
| 11 | WORKSHOP: Playing (with) Your Self (& Others) with Ron Ehmke | 7 pm |
| 13 | VIDEO: The Birth of American Video Program 9: Performance of Video Imaging Tools (CFA) | 7:30 pm |
| 14 | FILM/VIDEO: Girl Crush: Le's Be Friends, Sexuality/Identity, Venice Corner, Surviving Memory, The Wild Woman in the Woods, Looking for LaBelle, What Is A Line?, and Curtains | 7:30 pm |
| 14 | LIT: Paul Schmidt | 7:30 pm |
| 15 | PERF: Bill Thomas/A Day in the Life | 8 pm |
| 15 | FILM/VIDEO: Richard Fung in Person. Dirty Laundry & Brincando El Charco: Portrait of a Puerto Rican Woman | 8 pm |
| 16 | LIT: Breakfast Talk w/Paul Schmidt | 7:30 am |
| 16 | MUSIC: BETTY (Tralf) | 8 pm |
| 18 | WORKSHOP: Playing (with) Your Self (& Others) with Ron Ehmke | 7 pm |
| 20 | VIDEO: The Birth of American Video Program 10: Investigations of the Phenomenal World - Space, Sound and Light (CFA) | 7:30 pm |
| 21 | PERF: Craig Hickman/skin & ornaments | 8 pm |
| 21 | FILM/VIDEO: Where the Boys Are: (The Body Beautiful) - Lonely Boy, Tattoo Needle Pricks, Birch, Black Sheep Boy and Frank's Cock | 8 pm |
| 22 | LIT: Jacqueline Woodson | 8 pm |
| 22 | PERF: Craig Hickman/skin & ornaments | 8 pm |
| 23 | PERF: Craig Hickman/skin & ornaments | 8 pm |
| 23 | WORKSHOP: Face the Conflama! with Craig Hickman | 12 pm |
| 23 | FILM/VIDEO: What Does a Lesbian Look Like?, We're Talking Vulva, Object/Subject of Desire, A Day in the Life of a Bulldyke and Good Citizen: Betty Baker | 8 pm |
| 24 | VIDEO/PERFORMANCE/MUSIC: She's Real (Worse Than Queer) | 7:30 pm |
| 25 | PERF: Drawing Down the Moon | 7:30 pm |
| 29 | PERF: Devon Allen/Style | 8 pm |
| 29 | FEATURE FILM: Hustler White PERF: Ron Ehmke/How I Spent My Summer Vacation (preceding film) | 8 pm |
| 30 | FEATURE FILM: Hustler White PERF: Ron Ehmke/How I Spent My Summer Vacation (preceding film) | 8 pm |
| 30 | PERF: Devon Allen/Style | 8 pm |

DECEMBER

- | | | |
|---|---|---------|
| 1 | FILM/VIDEO: Day Without Art Frank's Cock, Letters From Home, Water Into Fire, Internal Combustion, Memento Mori, Political Funerals, and I Hung Back, Danced and Lied | 7:30 pm |
| 4 | VIDEO: The Birth of American Video Program 11: Approaching Narrative - "There are Problems to Be Solved" (CFA) | 7:30 pm |

Key: CFA (UB Fine Arts Center); Tralf (Tralfamadore Cafe, 1 Theatre Pl.); Savage Cat Cafe, Lexington Ave. corner of Ashland

MUSIC



Sat. Nov. 16 at 8pm
Sponsored by WBFO FM88.7
Marquee at the Tralf
\$14 hw members, students, seniors/\$16 general
BETTY

Festival fave playing she-bop and high octane rockapella

The Andrew Sisters on acid, three sexy glamazons with big hair and a bigger alternative sound. The music is a polished pop blend that touches on everything from bluesy harmonica country to funky dance grooves, from beautiful heart wrenching ballads to fierce guitar driven rockers. On-stage BETTY combines camp humor, cabaret theatrics and riot grrrl spunk; the band's overall effect recalls performance art and rock n'roll. Catch this bombshell trio live — their breathtaking, three part harmonies will hold you in awe with lyrics full of erotic undertones, feminist perspectives and ironic wit. *Tickets to BETTY are available at Marquee Box Office 852-0522, Hallwalls, New World Record, and Lavender Door.*

ANNOUNCEMENTS

WIBG SPONSORS

Benedict House
Black Men Talking
Buffalo United Artists
CEPA Gallery
The Gay & Lesbian Community Network
Of Western New York and *Q News*
GLYS — Gay and Lesbian Youth
Services of Western New York
HAG Theatre
just buffalo literary center
Savage Cat Café
Shades
Squeaky Wheel
The Lesbian, Gay and Bisexual Alliance
at SUNYAB
The Graduate Gay and Lesbian Alliance
at SUNYAB
UUAB at SUNYAB
WBFO FM 88.7
WIBG
Worker's World

WIBG THANK YOUS

Traci Arkiepane SBI Ticket Office
at UB
David Benders WBFO FM 88.7
Marty Boratin New World Record
Lawrence Brose CEPA Gallery
Chuck Brunelle Hallwalls member
Joanne Cormack & Ellen Flanders
Toronto Lesbian/Gay Film & Video Festival
Alexis De Veaux SUNYAB American
Studies
Tom Dooney *QNews*
Frameline Distribution
Todd Edgerton Graduate Gay &
Lesbian Alliance at UB
Cheryl Jackson Squeaky Wheel
Elizabeth Kennedy SUNYAB American
Studies and Hallwalls member
Deb Kohler Lavender Door
Kristin Kurzawa Gay and Lesbian
Youth Services of Western New York
Sherrie Lowther Shades
Ryan Murphy The Lesbian, Gay &
Bisexual Alliance at SUNY Buffalo
Ted Pearson just buffalo
Gretl Rasmussen Savage Cat Café
Melissa Robert UUAB at SUNY Buffalo
Christine Russo Rochester Gay and
Lesbian Film and Video Festival
Lisa Ross Hetrick Martin Institute, NYC
Catherine Saalfeld
Jeff Soares Strand Releasing
Bill Thomas Black Men Talking
Kim Tomczak V TAPE
Wanda Vanderstoop V TAPE
Erica Voigt Women Make Movies
James Wentzy AIDS Community TV of
New York
Joanna Spitzner Art in General

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(in alphabetical order)

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BLANCHE HICKS
Youth-In-Residence Project
Coordinator

SARA KELLNER
Visual Arts Director

POLLY LITTLE
Director of Membership
& Administration

GAIL MENTLIK
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SUE PFLEGER
Development Associate

DANIEL A. RIGNEY III
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MARGARET M. SMITH
Director of Development,
Public Relations & Performance

Media Interns
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Funders: Members of Hallwalls, New York State Council on the Arts, a state agency, National Endowment for the Arts, a federal agency, Cultural Incentive Funding Program, County of Erie, City of Buffalo, M&T Bank, Arts Council in Buffalo & Erie County DEC/CIP Program, The ArtsLink Partnership, Erie BOCES, & Wegman's

HALL WALLS MISSION STATEMENT

"To provide a center for contemporary art. To recognize and serve a vital community artistic presence which is global in its outlook, challenging in its ideas, pluralistic in its concerns, and diverse in its expression. Hallwalls' twofold mission is to serve artists by supporting the creation and presentation of new work in the visual, media, performing, and literary arts, and to serve the public by making these works available to audiences. We are dedicated in particular to work by artists which challenges and extends the traditional boundaries of the various art forms, and which is critically engaged with current issues in the arts and—through the arts—in society. Finally, we believe that the right of freedom of expression for artists, and for free access to their works by interested individuals, must be protected as a fundamental and necessary condition of our mission." Hallwalls is a member of the National Association of Artists' Organizations (NAAO), the National Alliance of Media Arts & Cultures (NAMAC), the National Jazz Service Organization (NJSO), Media Alliance and Artist Community Federal Credit Union.

FROM THE WNY PEACE CENTER

November 9th Departure From Buffalo for the Caravan to Chiapas, Nicaragua and Guatemala. For more info call 894-2013

DEVELOPMENT COMMITTEE: Catherine Linder (*Chair*), Richard Wicka, Lucinda Finley, Pete Nasvytis, Donald Warfe, Dorothy Bergman, Kathy Kacprowicz

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RECIPROCAL MEMBERSHIP: Hallwalls has a reciprocal membership with Pyramid Arts Center in Rochester. Members of each organization receive membership discounts at the events of both organizations, and can participate in both Hallwalls' and Pyramid's members shows. Pyramid's phone number is 716-461-2222.

QUEER TV on ARTWAVES

**Screenings on Pubic Access Cable TV
TCI 18, Tuesdays, 10:30 pm in November**

Look for Ways In Being Gay Programming on *Artwaves* throughout the month of November. Episodes of **BENT-TV**, produced by the Manhattan-based Hetrick-Martin Institute's gay, lesbian, bisexual and transgendered youth and **DIVA TV / AIDS Community TV** in New York will be featured, along with new local work.

BECOME A HALL WALLS MEMBER

☐ Join ☐ Renew ☐ Gift Membership

☐ \$1000	Benefactor	☐ \$75	Friend
☐ \$ 500	Patron	☐ \$60	Supporting
☐ \$ 250	Sponsor	☐ \$40	Family/Dual
☐ \$ 150	Underwriter	☐ \$30	Individual
☐ \$ 100	Sustaining	☐ \$20	Artist/Student/Senior

Name _____

Address _____

City _____ State _____ Zip _____

Please bill my ☐ MasterCard ☐ Visa Card # _____

Signature _____

Name to appear on gift/second membership card _____

Return this form to:
HALL WALLS
2495 Main Street, Suite 425
Buffalo, NY 14214
(716) 835-7362
FAX (716) 835-7364

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\$20 ARTIST/STUDENT/SENIOR Membership Card \$2 off all Hallwalls events, Hallwalls calendar
\$30 INDIVIDUAL All that plus the Hallwalls refrigerator magnet designed by Steve Baskin
\$40 DUAL/FAMILY All of the benefits of a \$30 membership for a couple or all the members of your household and/or family
\$60 SUPPORTING All that plus the new Hallwalls t-shirt
\$75 FRIEND All that plus a black & white coffee travel mug designed by Rich Kegler
\$100 SUSTAINING All that plus a second Hallwalls travel mug
\$150 UNDERWRITER All that plus a second Hallwalls t-shirt
\$250 SPONSOR All that plus *Consider the Alternatives: 20 Years of Contemporary Art at Hallwalls*
\$500 PATRON All that plus catalogs for each exhibition, as well as a Patron Pass good for complimentary admission to all Hallwalls events
\$1000 BENEFACTOR All that plus your name engraved on a plaque in the main Hallwalls Gallery

Much thanks to our generous friends: **Chuck Brunelle**, a member who donated the funds to purchase a new IBM 486 computer, and to **Brian Kreib** of Black Cat Computer Wholesale, **Bob Chyka** at Medaille College, **Steve Baskin**, and **Dan Sack**. They collectively came to our rescue to solve a computer crash that occurred in late September. Within five business days we were up and operational thanks to their generosity and expertise.

Hallwalls announces our new Internet access and World Wide Web services provider is now **PC Expanders**, info@pce.net, 834-2111.

Thanks to **Richard Wicka**, Hallwalls board president, for all of his assistance and diligence on this effort.

HOME MOVIE FESTIVAL: CALL FOR WORK

Do you have home movies just sitting in a closet that you'd love to share, as part of a **Home Movie Festival**? There's no need to send us any film yet—just fill out this form and get it back to us by **January 30, 1997** and your work might be selected for our upcoming **Home Movie Festival**, being planned for later in the spring—you also may be eligible for prizes! Mail this form to: **Home Movie Festival, Hallwalls Contemporary Arts Center, 2495 Main St., Buffalo, New York, 14214**. Call 835-7362 and ask for Gail Mentlik for more information about the festival, which is currently in the planning phase.

Name _____ Phone number _____

Approximate date(s) of home movies _____

Format(s) (super-8, regular 8, video, etc.) _____

Subject(s) _____

Location(s) _____

Length(s) _____

Comments _____

OTHER C I N E M A

situationist
assaults

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2/10: DEBORD'S "SOCIETY OF SPECTACLE" + GEORGE'S "TICKING CLOCK" +

Guy Debord's recent suicide shocked the Art world, occasioning the release of his long-awaited *magnum opus*, an incredibly dense compilation film essay on anarchy and the autonomous imagination in the contemporary image-glut, assiduously translated and subtitled by that francophiliac Keith Sanborn. AND appearing in person are Berkeley cultural provos Matt George and Adam Sinykin with their 20 min. take on Debord's legacy, *The Ticking Clock and The Timeless Face of Cruelty*. * Doors open at 8PM for a free-champagne season-opening.

pranks and cranks



2/17: "UNAUTHORIZED ACCESS" + "ANDRE" + SAKS + SKAGGS +

The hottest ticket int the cyber-activist underground, Annaliza Savage's 40 min. doco ventures into the wide open electronic frontier of computer hacking, phone phreaking, and corporate sabotage. ALSO showing is Helen Sickler's awesome *Andre the Giant*, on the ubiquitous icon of the skateboard-sticker cult. PLUS Eric Saks' *Fax Attack*, David Cox' *B.I.T.*, Igor Vamos' *Malcolm X Street*, and Joey Skaggs' video scrapbook.

2/24: "IN THE DARKEST HOLLYWOOD: CINEMA AND APARTHEID"



race and representation

South Africa, with its exotic locations and dramatic history, has attracted hundreds of movie makers throughout film history. For our Black History program, here's Peter (Hearts and Minds) Davis' compelling and comprehensive mosaic of crucial clips and critical commentary on the celluloid collusion with South Africa's policies of racial separation.

3/2: "GOOD SISTER/BAD SISTER" + "QUEEN MERCY" + "ISABELLA" +

For International Women's Month, this SISPICS show debuts Liza Johnson's way-smart *GS/BS*, a triangulation of the 60's radicalism of Weather Underground fugitive Katherine Power and the 90's feminism of rock musician Courtney Love, as mediated by one Linda Carol, who is both Love's mother and Power's therapist! PLUS Helen Stickler's sex-worker drama *Queen Mercy*, Jennifer Gentile's *Isabella Holding a Pot of Basil*, Sikay Tang's *My Idol*, Mari Kono's *Black Eulogy* and Carolyn Coolie and Rachel Mayeri's *Bird Cage Wedding Cake*.



women on women

3/9: J. CASH + H. ADKINS + WHISTLEAIRES + COLLARDS +



Tonight's kick-ass mix of live musical lyricism and white trash testimonials boasts none other than the myth-sized man-in-black Mr. Johnny Cash, in the premiere revival of a clearly classic 60's session. ALSO on screen are Elvis Presley, Gene Vincent, Tex Ritter, and Jesco the Dancing Outlaw, plus Hasil Adkins in Julien Nitzberg's *The Wild Man*. AND IN PERSON: The sweetpea sounds of the Collards and the gloriously glad sibilliance of the Whistleaires!

ranch party

3/16: "ROUCH IN REVERSE" + "THE LION HUNTERS" +

Jean Rouch, the "father of ethnographic cinema" and creator of "shared anthropology" is here the *object* of study in the West Coast premiere of Manthia Diawara's playful piece. African artist and educator Diawara travelled to Paris to interview the originator of the *cinema verite* style, amidst clips of his *Mad Masters*, *Chronicle of a Summer*, et. al. ALSO: Rouch's marvelous hour-long film *The Lion Hunters*, plus his early *Journey To the Land of the Black Magicians*.

ethnographic turn-about



3/23: MALE MODELS + MAPPLETHORPE + WALLIN +

gays gaze



To inaugurate our six-part O SCOPOPHILIA! series, here's insight into the obsessive voyeurism of some male homosexuals: Isabel Hegner's 20 min. film *Eye to Eye* focuses on Robert Mapplethorpe and his model-fetishes, while Michael Wallin's 37 min. *Black Sheep Boy* sheds light on visual desire through ritual undressing. ALSO: Robert Blanchon's *Let's Just Kiss and Say Good-bye*, Athletic Model Guild tableaux, and a Grace Jones vamp-up.

3/30: SHARITS + WETGATE + STEINER + HUDINA + 3-D +

The human scopophilic impulse is certainly inscribed in the cinematic projection apparatus itself, as is aptly and adeptly demonstrated by Oakland's pure-genius projector trio Wetgate. Konrad Steiner double-screens his new *Arrangement for 19 Scenes*, Chuck Hudina unspools his triptych *World in the Camera*, Paul Sharits (R.I.P.) stroboscopes anon in his infamous *Epileptic Seizure Comparison*, and Mark Bain pops orbs in his *Rotodynamics in 3D*. AND Magic Lantern slides!

projectorama!



4/6: M. HEJNAR + G. G. ALLIN + M. WEBER + O. MUEHL +

Foyer voyeurs who care to partake of decidedly exhibitionistic transgressions should attend to **Mark Hejnar's** taboo-smashing *Affliction*, an aggressively abject engagement with **G.G. Allin**, **Mike Diana**, **Annie Sprinkle**, and a panoply of other sub-cultural scandal-mongers. **ALSO:** The premiere of **Marshall Weber's** purgative group-portrait of ritual vomiters, *Born to Lose*. **PLUS** the festive body-fluid free-for-alles of Austria's notorious **Otto Muehl**!

the excessive gesture



4/13: "HELLO PHOTO" + "SUTURE" + CLASSIC TRAVELOGS

Come explore the explorer's visual exploitation of the exotic Other, observe how photography and museum studies factor into the tourist/collector project. **Nina Davenport's** exquisitely lensed cross-cultural essay is not only a sublime aesthetic achievement, but also a tentative inquiry into the photographic dynamics by which it succeeds. **ALSO:** **Don Bernier** appears in person to premiere his *Suture*, an artful meditation on natural-history dioramas that stars **Keith Sanborn** as the high priest of taxidermy. **PLUS** historic **Lowell Thomas** adventures.

voyages
and
visual
studies



4/20 "NEGLECTOSPHERE" + "SUICIDE BOX" +

O SCOPOPHILIA! continues with a look at how the act of seeing is mediated through instruments of espionage. Featured is **Eric Saks** and **Pat Tierney's** brilliant beatnik jam on SoCal interior space, planting fake-surveillance devices in a wickedly poetic parody of the contemporary panopticon society. **Chip Lord's** *ABSCAM* scans the **FBI's** video sting of a scamming Congressman. **BIT's** darkly comic *Suicide Box* poses as the record of a GG Bridge-watching camera. **PLUS** **Anne McGuire's** jolting **Joe DiMaggio** stalk footage, an excerpt from the daft BAFT **Waco** fiasco, and *Caught*, a perfectly retro mid-70's period piece on anti-shoplifting surveillance systems.

surveillance
monitor



4/27 ANGERAME'S "VOYEURISTIC" + CONNER + GIBBONS +

Finishing up our CINEMA-SCOPO suite is an array of erotic ogling that ranges from vintage blue movies to backyard peeping toms. Co-featured are **Dominic Angerame's** optically teasing *Voyeuristic Tendencies* and **Joe Gibbons'** seldom seen *S8 Spying*. **ALSO:** **Bruce Conner's** fetishistic *Marilyn X 5*, **Stephen Parr's** fascinating *Bay Area Burlesque*, and **George Putnam's** fascistic *Perversion for Profit*. **PLUS** sex-crazed trailers, classic porn, and a 60's cheesecake session.

peephole
pleasures



5/4: "NATIVES" + REPUBLICAN ROASTS +

Get to know your enemy tonight, on a reactionary roller coaster ride that leads to **Jesse Lerner** and **Scott Sterling's** deadpan, dead-on *Natives*, a chilling film look at San Diego's anti-immigration goon squad. **ALSO:** **Sandi DuBowski's** daring expose of the right-wing Christian militia movement, *Reclaiming America*, anchors a line-up of Republican low-points, from **TVTV's** *Miami '72* tour through **Stoney Burke** berating **Buchanan** in Houston to **Ed Jones'** comic *Convention* re-mix. **PLUS** pieces by **Mark Street**, **Igor Vamos**, and **James Schneider**.

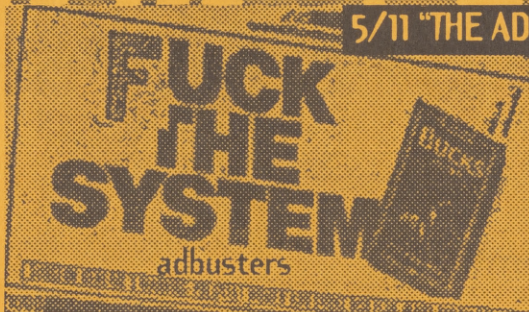
rage
against the right



5/11 "THE AD & THE EGO" + PRELINGER ON PROMOS +

Here's the West Coast premiere of **Harold Boihem's** major critical work on Madison Avenue, *The Ad and the Ego*. The hour-long film features riveting interviews with radical cultural theorists **Stuart Ewen**, **Sut Jhally**, the **Billboard Liberation Front**, and many other media activists, towards a critique of the current commodity-totalitarianism. **PLUS** a clip of **Rick Prelinger** on toy merchandising, billboard-alteration slides, and an electric assortment of odd commercials.

FUCK
THE
SYSTEM
adbusters



5/18: CONNER + PATIRIS + PRICE'S "OJ CAN YOU SEE?" +

Bruce Conner's new 15 min. (JFK) *Television Assassination* complements a pair of video-appropriation premieres about the **OJ Simpson** media circus. **Phil (Iraq Campaign) Patiris'** (in person) *Legend of the Fall* and **Steve Price's** *OJ Can You See?* both wield razor-sharp irony to cut a critical swath through the trash-heap of this travesty of justice. **PLUS** another **Patiris** premiere, *Nostalgia*, a re-mix of the recently re-mixed **Beatles**.

as seen on tv



5/25: NEW EXPERIMENTAL WORKS

Our Spring season is rung out righteously by our semi-annual N.E.W. night, unleashing the latest and greatest by the Bay Area's best and brightest. Featured are **David Sherman's** *Tuning the Sleeping Machine*, **Andy Moore's** *Split Description*, **David Munro's** *First Love*, *Second Planet*, **Kim Woods'** *Advice for Adventurous Girls*, **Michael Axinn's** *Invisible Pane*, **Nathaniel Taylor's** *Fundamentals of Radio*, **Mark Bain's** *Retinal Memory Induction*, and others TBA.

avant to live



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